

PROCEEDINGS
OF THE
16th ANNUAL
CONFERENCE - CONVENTION
OF
THE CANTORS ASSEMBLY
OF AMERICA

dedicated to
"The Enhancement of the Hazzan Ministry"

SUNDAY THROUGH THURSDAY, APRIL 21 ST - 25TH, 1963

AT GROSSINGER'S, LIBERTY, NEW YORK

THE CANTORS ASSEMBLY OF AMERICA

July 1st, 1962 to June 30, 1963

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PREPARED FOR PUBLICATION BY HAZZAN SAMUEL ROSENBAUM

16th Annual Convention

**SUNDAY THROUGH THURSDAY
APRIL 21ST- 25TH, 1963**

dedicated to

**"The Enhancement of the
Hazzan-Ministry "**

**GROSSINGER'S
LIBERTY, NEW YORK**

Welcome

to the Sixteenth Annual Convention of the Cantors Assembly of America.

Once again we meet to spend a few days together in fellowship, study and discussion.

It is our earnest hope that the Convention program's workshops, panel discussions, religious services and concerts will reflect the growing stature of the hazzan's ministry. The Convention provides a unique opportunity to focus our attention on new approaches and new practices with which the hazzan may continue to successfully pursue his sacred calling.

The Convention will mark the appearance of two new non-liturgical Jewish musical works, a part of the Cantors Assembly's ongoing program of commissions to composers of Jewish music.

We are pleased to welcome, as well, the many devoted lay synagogue leaders who annually participate in our proceedings and upon whom we have come to look as warm friends of our sacred calling.

It is our hope that colleagues as well as friends of the Cantors Assembly will grasp every opportunity to participate in the sessions. Only in that way can the real purpose of this Convention be fulfilled.

THE CONVENTION COMMITTEE

SUNDAY, APRIL 21, 1963

3:00 P.M. REGISTRATION

Convention Desk, Registration Lobby

MUSIC EXHIBIT

Display of Jewish Music by leading Publishers. Exhibit will be open until 5:30.

6:15 P.M. MA'ARIV SERVICE

Convention Synagogue Officiating :
HAZZAN HENRY HERMAN
*Jewish Community Center
Spring Valley, N. Y.*

7:30 P.M. OPENING BANQUET

Dining Room Chairman:
HAZZAN DAVID J. LEON
*Rodef Sholom
Bridgeport, Conn.*

Havah Nashir :
HAZZAN JOSHUA O. STEELE
*Cong. B'nai Israel
Millburn, N. J.*

Sefirat Ha-omer and Birkat Hamazon:
HAZZAN LEON G. BENNETT
*West Los Angeles Synagogue
Los Angeles, Cal.*

10:00 P.M. GROSSINGER REVUE

*Terrace
Room*

MONDAY, APRIL 22, 1963

8:00 A.M. SHAHARIT SERVICE

Convention Synagogue Officiating :
HAZZAN MORTON SHANOK
D'var Torah :
HAZZAN YEHUDAH L. MANDEL
*Beth Judah of Logan
Philadelphia, Pa.*
Baal Koreh :
HAZZAN ABRAHAM FRIEDMAN
*Park Avenue Synagogue
New York City*

9:00A.M. BREAKFAST

Dining Room Music Exhibit open from 9 until 10:15 A.M.

10:30 A.M. A FORUM ON SYNAGOGUE MUSIC
Playhouse

**"WHAT MAKES SYNAGOGUE MUSIC
TRADITIONAL: HOW IS OUR MUSICAL
TRADITION TO BE MAINTAINED?"**

Chairman:

DR. JACOB HOHENEMSER

Temple Emanu-El

Providence, R. I.

Discussants :

HERMAN BERLINSKI

Composer, Conductor

New York City

DR. JOSEPH FREUDENTHAL

Publisher

New York City

ERWIN JOSPE

Conductor

Chicago, Illinois

OSCAR JULIUS

Conductor

New York City

(paper read by

HAZZAN ABRAHAM B. SHAPIRO)

1:00 P.M. LUNCHEON

Dining Room

Birkat Hamazon:

HAZZAN ARTHUR A. SACHS

Morristown Jewish Community Center

Morristown, N. J.

Music Exhibit open from 1 until 5:30 P.M.

2:30 P.M. NO SESSIONS

**3:30 P.M. ANNUAL MEETING OF
COMBINED EXECUTIVE
AND NATIONAL COUNCILS**
New Lobby Meeting Room

6:15 P.M. MA'ARIV SERVICE

Convention Synagogue

Officiating :

HAZZAN JACOB H. SONENKLAR

Cong. Shaarey Zedek

Detroit, Michigan

YIZKOR

ISADORE ADELSON

ADOLPH KATCHKO

BERNARD ALT

JOSEPH MANN

WILLIAM H. CAESAR

GERSON S. MARGOLIS

DAVID CHASMAN

JACOB SCHWARTZ

JOSEPH CYSNER

HYMAN SISKIN

HARRY FREILICH

JACOB SIVAN

JUDAH GOLDRING

MENDEL STAWIS

JACOB GOLDSTEIN

ISAAC TRACER

ISRAEL HOROWITZ

SOLOMON WINTER

WILLIAM HOFSTADER

Psalm 121: Esa Enay — Ephros

EULOGY AND KADDISH:

HAZZAN WILLIAM BELSKIN GINSBURG

Philadelphia, Pa.

SHIVITI — SULZER

HAZZAN ARTHUR KORET

HAZZAN ABRAM BRODACH

HAZZAN ASHER HERMAN

HAZZAN DAVID J. LEON

EL MALE RAHAMIM:

HAZZAN HARRY BROCKMAN

Cong. Shaare Torah

Brooklyn, New York

7:30 P.M. DINNER

Dining Room

Chairman:

HAZZAN MORRIS LEVINSON

Recording Secretary

Cantors Assembly of America

Havah Nashir :

HAZZAN LEON GOLD

Temple Beth Hillel

Mat tapan, Mass.

Sefirat Ha-omer and Birkat Hamazon:

HAZZAN D. TEVELE COHEN

Agudas Achim North Shore Cong., Chicago

HAZZAN GABRIEL HOCHBERG

9:00 P.M.
Playhouse

**OPENING SESSION
16TH ANNUAL CONVENTION
CANTORS ASSEMBLY OF AMERICA**

Chairman:

HAZZAN MOSES J. SILVERMAN

President

Cantors Assembly of America

Keynote Address :
HAZZAN SAMUEL ROSENBAUM
Executive Vice-President
Cantors Assembly of America

10:00 P.M. CONVENTION BALL

*Terrace
Room*

TUESDAY, APRIL 23, 1963

8:00 A.M. SHAHARIT SERVICE

Convention **HAZZAN FELIX FOCELMAN**
Temple Sholom
Philadelphia, Pa.

D'var Torah :
HAZZAN NATHAN MENDELSON

9:00 A.M. BREAKFAST

Dining *Music Exhibit open from 9 until 10:15 A.M.*
Room

10:30 A.M. WORKSHOP IN HAZZANUT

Playhouse **THE LEGACY OF THE GOLDEN AGE
OF HAZZANUT**

Chairman :
HAZZAN DAVID J. PUTTERMAN
Park Avenue Synagogue
New York, N. Y.

**SOUNDS THAT LINGER:
MUSICAL REMINISCENCES**
HAZZAN ISRAEL ALTER
New York City

HAZZAN ABRAHAM SHAPIRO
Union, New Jersey

HAZZAN SAMUEL VICODA
New York City

1:00 P.M. LUNCHEON

Birkat Hamazon :
HAZZAN SHELDON H. CHANDLER
Tifereth Israel Congregation
Malden, Mass.
Music Exhibit open from 1 until 2:15 P.M.

**2:30 P.M. SIXTEENTH ANNUAL MEETING
CANTORS ASSEMBLY
OF AMERICA**

Executive session; member8 and wives only.

Chairman :
HAZZAN MOSES J. SILVERMAN
President

Secretary :
HAZZAN MORRIS LEVINSON

**A REPORT TO THE MEMBERSHIP
ON A YEAR OF DECISION**

HAZZAN MOSES J. SILVERMAN
HAZZAN SAMUEL ROSENBAUM

**REPORT OF THE NOMINATIONS
COMMITTEE**

Chairman :
HAZZAN WILLIAM BELSKIN-GINSBURG
Philadelphia, Pa.

**ELECTION OF OFFICERS AND
EXECUTIVE COUNCIL MEMBERS
THE PENSION PLAN**

MR. LAWRENCE HELFCOTT
Executive Secretary
Joint Retirement Board

THE MAJOR MEDICAL PLAN

MR. LEO LANDES
Trustee

**GOOD AND WELFARE
A DISCUSSION PERIOD**

6:15 P.M. MA'ARIV SERVICE

Convention Officiating :
Synagogue **HAZZAN LOUIS KLEIN**
Congregation B'nai Moshe
Oak Park, Mich.

INDUCTION OF NEW MEMBERS

HAZZAN DAVID BRODSKY
Chairman, Membership Committee
Jewish Communal Center of Flatbush
Brooklyn, New York

NEW MEMBERS

LAWRENCE AVERY, *Granada Hills, California*
SIDNEY D. BLOOM, *Granada Hills, California*
ALAN EDWARDS, *Forest, Hills, N. Y.*
SOLOMON C. EPSTEIN, *Forest Hills, N. Y.*
SAMUEL FORDIS, *Los Angeles, California*
ISRAEL GOLDSTEIN, *Jericho, New York*
MORRIS GOLDSTEIN, *Philadelphia, Pa.*
ERNO GROSZ, *New York, N. Y.*
LEVI I. HALPERIN, *Havertown, Penna.*
ASHER HERMAN, *Norwalk, Conn.*
HAROLD KLEIN, *New York, N. Y.*
ELIEZER KRUMBEIN, *Brooklyn, N. Y.*
SAMUEL LAVITSKY, *Cranford, N. J.*
DAVID LEBOVIC, *Buffalo, N. Y.*
H. LEON MASOVETSKY, *Winthrop, Mass.*
KALMAN NEWFIELD, *Nanuet, N. Y.*
DOV PROPIS, *Atlantic City, N. J.*
ABRAHAM J. RANANI, *Savannah, Ga.*
RAPHAEL P. SANDLOW, *Norfolk, Virginia*
MORRIS SEMIGRAN, *Calgary, Alberta, Canada*
HARRY SOLOWINCHIP, *Chicago, Illinois*
H. JOSEPH THAW, *Toms River, N. J.*
LARRY VIEDER, *Detroit, Mich.*
HARVEY S. WALDMAN, *Brooklyn, N. Y.*
MOSHE WEINBERG, *Irvington, N. J.*
MAURICE WEISS, *Denver, Colo.*

*The 20th anniversary of the
Warsaw Ghetto uprising*

HAZZAN MAX WOHLBERG

YITZHAK BEN ZVI — *In Memoriam*
"El Male Rahamim".

HAZZAN SHABTAI ACKERMAN

7:30 P.M. THE PRESIDENT'S BANQUET

*Dining
Room*

Chairman:

HAZZAN SAUL MEISELS

Vice President

Cantors Assembly of America

Havah Nashir :

HAZZAN PINCHAS SPIRO

Olympic Jewish Center

Los Angeles, Calif.

Sefirat Ha-omer and Birkat Hamazon

HAZZAN REUVEN FRANKEL

Congregation Shaarey Zedek

Detroit, Mich.

THE PRESIDENT'S ADDRESS

HAZZAN MOSES J. SILVERMAN

10:00 P.M.

Playhouse

CONCERT:

Premiere performances of two new Jewish choral works commissioned by The Cantors Assembly of America.

"GOD OF FREEDOM"

A Cantata for Narrator, Soloists and Chorus by Max Janowski. Text by Ben Aronin.

"THE REDEMPTION"

An oratorio for Narrator, Soloists, Percussion and Chorus by Abraham Ellstein. Text by Hazzan Samuel Rosenbaum.

TEMPLE EMANUEL CHORAL SOCIETY OF

Paterson, New Jersey,

HAROLD AKS, *Conductor*

WEDNESDAY, APRIL 24, 1963

8:00 A.M.

*Convention
Synagogue*

SHAHARIT SERVICE

HAZZAN HYMAN GISSER

*Congregation Beth El
Montreal, Canada*

D'var Torah :

MR. BEN ARONIN

*Anshe Eme t Synagogue
Chicago. Ill.*

Baal Koreh

HAZZAN MORRIS I. OKUN

*Temple Beth El
Richmond, Virginia*

9:00 A.M.

*Dining
Room*

BREAKFAST

Music Exhibit open from 9 until 10:15 A.M.

10:30 A.M.

Playhouse

WORKSHOP IN MUSIC

THE YIDDISH SONG:

FOLK, ART AND THEATRE

Chairman:

HAZZAN CHARLES DAVIDSON

Wantagh Jewish Center

Wantagh, New York

Participants :

HAZZAN SAUL MEISELS

*Temple on the Heights
Cleveland, Ohio*

MISS RUTH RUBIN

Musicologist, Concert Artist

1:00 P.M.

*Dining
Room*

LUNCHEON

Birkat Hamazon :

HAZZAN MORTON KULA

Temple Beth Sholom

Roslyn Heights, N. Y.

Music Exhibit open from 1 until 2:15 P.M.

2:30 P.M.

*New Lobby
Meeting
Room*

WORKSHOP IN MUSIC:

**JEWISH MUSIC FOR
TOMORROW'S JEWS**

Chairman:

DR. IRVING PINSKY

Beth El

Waterbury, Conn.

Presented by :

JUDITH K. EISENSTEIN

*Musicologist, composer and lecturer
New York City*

MR. BEN ARONIN

*Author, Youth Activities Director
Anshe Emet Synagogue
Chicago, Illinois*

6:00 P.M.

*Terrace
Room*

**RECEPTION FOR
CONVENTION DELEGATES**

**TENDERED BY THE
GROSSINGER FAMILY**

7:00 P.M.

*Convention
Synagogue*

MA'ARIV SERVICE

Officiating:

HAZZAN SOL SANDERS

*Congregation Shearith Israel
Dallas, Texas*

**INSTALLATION OF OFFICERS AND
MEMBERS OF EXECUTIVE COUNCIL**

HAZZAN ISAAC I. WALL

*Har Zion Temple
Philadelphia, Pa.*

7:30 P.M.

*Dining
Room*

**CANTORS ASSEMBLY
ANNIVERSARY BANQUET**

Chairman:

HAZZAN MOSES J. SILVERMAN

President, Cantors Assembly of America

Address :

RABBI THEODORE FRIEDMAN

President, Rabbinical Assembly of America

Havah Nashir :

HAZZAN SIMON BERMANIS

*Congregation A havas A chim
Detroit, Mich.*

Sedrat Ha-omer and Birkat Hamazon

HAZZAN ABRAHAM J. DENBURG

*Beth El Congregation
Akron, Ohio*

CAMPAIGN REPORT

HAZZAN SAUL MEISELS

Campaign Chairman

PRESENTATION OF KAVOD AWARDS

HAZZAN MYRO GLASS

Indianapolis, Indiana

MR. MAX HELFMAN

Los Angeles, California

MR. MARK SELLER

Newark, New Jersey

10:00 P.M.

Playhouse

CONCERT:

"MUSIC OF THE SYNAGOGUE"*

Participating :

HAZZAN DAVID KUSEVITSKY

*Temple Emanuel
Brooklyn, N. Y.*

HAZZAN DAVID I. SILVERMAN

*Beth El Synagogue
Minneapolis, Minn.*

HAZZAN CHARLES B. BLOCH

*Jewish Center of Kew Gardens Hill8
Flushing, New York*

HAZZAN ARNOLD H. SCHRAETER

*Beth El of Manhattan Beach
Brooklyn, N. Y.*

HAZZAN SEYMOUR SCHWARTZMAN

*Beth Sholom Congregation
Elkins Park, Pennsylvania*

plus

THE COMBINED CHORUSES OF THE METROPOLITAN, NEW JERSEY, CONNECTICUT AND PHILADELPHIA REGIONAL BRANCHES.

MR. RICHARD J. NEUMANN

MR. SHOLOM ALTMAN

Conductors

MR. REUVEN KOSAKOFF, Piano

THURSDAY, APRIL 25, 1963

8:00 A.M. SHAHARIT SERVICE

*Convention
Synagogue*

Officiating:

HAZZAN JEROME B. KOPMAR

Temple Israel

Albany, New York

Baal Koreh :

HAZZAN ZVI ADLER

Temple Emanu-El

Miami Beach, Fla.

D'var Torah :

RABBI THEODORE FRIEDMAN

9:30 A.M. CLOSING BRUNCH

*Dining
Room*

Music Exhibit open all morning.

Chairman :

HAZZAN NATHAN MENDELSON

S haar Has homayim

Westmount, Montreal, Canada

Birkat Hamazon :

HAZZAN SAMUEL POSTOLOW

Yeshiva of Bensonhurst

Brooklyn, New York

Benediction :

HAZZAN ADOLPH J. WEISGAL

Chixuk Amuno Congregation

Baltimore, Maryland

**SUNDAY, APRIL 21st, 1963
OPENING BANQUET
WELCOME TO CONVENTION**

HAZZAN DAVID J. LEON

Chairman, Convention Management Committee

Dear Colleagues, your very lovely and charming wives, honored guests, and dear friends;

It is with great pleasure and pride that I welcome you to the 16th Annual Convention of the Cantors Assembly of America. As co-chairman, I want to assure you that the convention program, dedicated this year, "to the enhancement of the Hazzan-Ministry", is one into which much planning, numerous meetings, countless hours of deliberations, much serious thought and deep concern have been expended on the part of dedicated members of your convention committee. Time has been set aside for relaxation and leisure-workshops and sessions for study and added knowledge from the storehouse of our sacred music, from our folk songs and melodies, and from the new and exciting music evolving in our day. We have much to gain from the great scholars and musical personalities who will speak to us and give us of their great knowledge. Attend the business sessions, so that you may have a clearer picture of the high ideals and noble and lofty aims your dedicated and devoted officers and executive council members have set for the Cantors Assembly of America and for the further enhancement of our sacred calling. Be with us at the Convention Synagogue. Let us lift our voices in prayer and in song at the services so beautiful and inspiring. And there join in singing the new congregational melodies which have been selected and which will be distributed to you. Exercise your voting privilege at elections which is part of our business session. And share in the two concerts to be presented on Tuesday and Wednesday evenings. I look forward, especially, to a spirit of good fellowship, the warm friendships to be renewed and the new ones to be won, to an enthusiasm which will permeate this convention these four days. To our colleagues, from far and near, who look forward with great anticipation to the convention, each year, I know you will want to be an active participant, to share in all our sessions and meetings, and thereby reap great reward. I am sure I speak for all of you, and on your behalf and for myself may I express my sincere thanks to my co-chairman Morris Levinson for his tireless efforts, for giving unselfishly of himself, to him, to the other members of the Convention Planning Committee, to our fine, able, energetic president, Moses Silverman, to our genial, ever-alert, hard-working vice president, Saul Meisels, to our hale and hearty, robust, quick-thinking treasurer, Arthur Koret, and last and surely not least, to our dynamic, capable executive vice-president, Samuel Rosenbaum. To you I extend a very hearty "Y'Yasher Kochachem" for all the untold hours, telephone calls, meetings, travelling, but most of all, for the sincerity and whole-heartedness with which you serve. I feel privileged and honored to have served with you on the Convention Committee. May I add a word of commendation to the members of the Management Committee. They are the unsung heroes who will see to it that the sessions, the services, the concerts, the music exhibits,

begin and conclude on time. They are **the men behind** the scenes who will **make certain that the proper facilities, music, materials, properties, are provided wherever and whenever needed.** I know that your cooperation with these men will be readily forthcoming and thus add a greater measure of success to the convention. Again may I say to you *Shalom* and *Bruchim Habaim B'Shem Adonai*. Welcome and Blessed may you be who come in the Name of the Lord.

MONDAY, APRIL 22, 1963

MORNING SESSION

A FORUM ON SYNAGOGUE MUSIC

**"WHAT MAKES SYNAGOGUE MUSIC
TRADITIONAL; HOW IS OUR MUSICAL
TRADITION TO BE MAINTAINED?"**

Chairman:

DR. JACOB HOHENEMSER
Providence, R. I.

Discussants :

DR. HERMAN BERLINSKI
New York City

DR. JOSEPH FREUDENTHAL
New York City

ERWIN JOSPE
Chicago, Illinois

OSCAR JULIUS
New York City

Dr. Jacob Hohenemser :

Thank you very much. It gives me great pleasure to greet you, a hearty Shalom, to you. I hope that we will have a very lively session this morning. The hours of study at our conventions are a pause for reflection as we pass from one year to another. It is a conversation with eminent scholars and experienced colleagues about where our profession seems to be going, where it ought to go and what it all seems to mean. This morning we gather to inquire whether the values handed down to us in one part of our tradition are still a living force.

Just consider for a moment the work of Abraham Zvi Idelsohn, who passed away only twenty-five years ago, in 1938. In 1938 Idelsohn passed away and we could have dedicated the whole convention to Idelsohn. His whole life was dedicated to the preservation of traditional material. I do not want to go into that which he meant by "Traditional" — I hope that some of **the** speakers will bring it out. Yet, merely to have synagogue music which was dominant at some time past, be it for long or short periods, is not sufficient to justify the description of the word "Traditional".

We have other problems which are facing us this morning. There is the problem of the concept of tradition; the problem of transmitting a deposit handed over to us. This creates new problems because if the Hazzan deals with tradition he presupposes a sense of tradition in those he is dealing with. No one will deny that the

question, "What Makes Synagogue Music Traditional?" is not directed to the worshipper too.

I remember the voice of Isadore Freed, in one of our sessions here, who said in one of our past conventions, "We cannot think of music being made for the synagogue without thinking in terms of the people."

I remember Leib Glanz lamenting the disappearance of the understanding congregation which kept the Hazzan on the road to tradition.

Then we should consider, this morning, another aspect of tradition. It is a fact that traditional method may preserve wisdom, but it also may preserve errors. It is therefore important to learn what is a tradition. It was Gershon Efros who expounded to us his philosophy of a selective process, to choose the best, not from tradition, but from traditions. It was Joseph Yasser who illustrated how far away a present melody, which we may call "Traditional", has wandered from its original. It was Hugo Weisgal who faced the problem of taste in his presentation of Solomon Rossi's music. A good tradition of the 17th century may be rejected by the traditionalists of the 20th century.

Colleagues, ladies and friends, I have just put a few pages of traditional music between 1629 and the beginning of the 18th century in front so that you can see what was once "Traditional." Some of the Hebrew melodies are written in the first editions from left to right, some others are written from right to left. Melodies which were once traditional and which were once collected by historians like Benidetto Marcello. Please notice that the cantillation around 1650 was called *Musica Moderna*, modern music. What shall we do with those who divide contemporary composers into traditional ones and modern ones? In 1953 Solomon Braslavsky believed that one could classify synagogue music with terms like "old fashioned", "moderate Reform," "radical Reform" but ended his lecture with the hope that the time would come when "modern" and "beautiful" will not be in contrast with "Traditional" and "Jewish."

The second part of our question: How are musical traditions to be maintained? This question involves a decision of principle, that is, which tradition should be maintained and perpetuated? Is it the dominant practice? What should we do with scores of other practices? Exactly twenty-five years ago scores of German synagogues were destroyed — 1938. Are we saying to future generations that we have perpetuated dominant practices or are we concerned with values? Is the continuation of our musical heritage only a matter of the group conflicts, group belongingness as William Belskin-Ginsberg illustrated in a lecture on the history of hazzanut in the United States. (Notes on *Hazzanut*, 1955). Finally, the last part of our question (I give you all ideas to get a lively discussion started) deals with the problem of "Reason and Rule in Synagogue Music."

When a new synagogue work appears, the author's preface quite commonly includes a statement that it has taken cognition of traditional melodies. Yet, in the strict sense of reason and rule, may not be a work for

the synagogue if the work shows tendencies by its design or through its immense difficulties to strive for a wider horizon that is the concert stage. Synagogue music then becomes what an ancient composer called "Abent Music." Reason and rule takes into consideration the basic forms of synagogue music, simply called in Hebrew terms, *Hazzan V'Kahal*; *Kahal V'Hazzan*, and one may add *Makhela V'Kahal*. Reason and rule in our time consider psychological and theological trends. The ideal and structure of the music of today may be (ideal, I mention, this especially) dissonance and tension. The ideal of our service may be contrary to this. The ideal may be *menucha or teshuva, tefila, kavanah*. The composer may want to use most awful effects for certain passages as the *Shema* and other texts, and to his surprise he may discover that the *taamei hamikra* show the tendency to speak softly to our people. Even under the *Shema Yisrael* and *Haazinu Hashamayim only a mercha-tipcha* is used.

Certainly, no one suggests to curtail our musical forces or to limit our musical productivity, or that we should close our eyes to the musical trends of our time. But I believe that one of the reasons Lewandowski became a perpetuator of traditional heritage was because from his pen and intellect were flowing not only sophisticated works but unaccompanied recitatives and compositions which could be sung in every synagogue. To many synagogues and hazzanim the names of our composers are unattainable and unknown goals. This, in turn, creates a hostile camp; "modern" becomes synonymous with "deviation from heritage". Less sophistication would add to greater unity and deepening of our traditions. Why should we close our eyes to the fact that it is not only melody which contributes to the traditional character of our synagogue music but the metrical composition and versification of text contributes just as much. One has only to read the works of Leopold Zunz, Abram Berliner, Alexander Marx, Solomon and Abraham Schechter men who have given due recognition to the poetic creations of hazzanim, and it is definitely not within reason and rule that at this very moment of our profession there does not even sit a Hazzan in a Commission which decides on the composition of our prayer books. I have added this to my introduction. These are some of the thoughts which came to my mind when I received the topic for today and I look forward, with you to hear further elaboration by our discussants whom I shall now introduce.

I am sorry that our colleague and friend Erwin Jospe, is not with us this morning. His paper has to be read. Erwin Jospe is Choir Director, at Anshe Emet in Chicago. He has spent 35 years in the field of Jewish music. I especially remember (this is not in the notes which I have before me) the great pleasure he gave me with the publication of a book, "*Hava Nashira*," music which has brought great love for Judaism to many young people before 1938. In the 20 years in which he has been a citizen of the United States, he has distinguished himself on the staff of the Chicago of the Chicago Musical College. Under the sponsorship of our Department of State he went to the Orient Lyric Opera as the Director of the Opera Department

giving fifty concerts and lectures on American music. Erwin **Jospe's** paper on tradition will be read by our colleague Abraham Shapiro.

What makes synagogue music traditional; how are music traditions to be maintained? The word Tradition is open to many interpretations. **How you** and I feel about it will depend upon our experience, temperament, education and personality. Our attitude toward the old and the new, toward evolution and revolution, expresses itself in our relation to Tradition. Because strong emotions can be aroused by the subject, let us first define what tradition is and what it is not. The Latin root of the word **traditio** means the handing over, the surrender of something. According to Webster, "tradition is the oral transmission of opinions, beliefs, customs, etc. without the aid of written memorials. More generally, any belief, custom, way of life which has its roots in one's family or racial past; an inherited culture, attitude or the like, sometime long established convention."

Rabbinic authorities teach **us minhag hashuv kadin**, tradition is as important as the Law. Gustav Mahler, a decidedly unrabbinic authority, is quoted as saying, "Tradition is sloppiness," or tradition is shloperei or shleperei. The most significant definition of the word Tradition would seem to be, "a custom so long continued that it has almost the force of the law." The key word here is **almost**. When we say that Tradition has almost the force of the law, almost but not quite, then we have the door open to conscientious examination of values and to sensible revision. We are able to honor custom based on valid tradition, to question tradition based on doubtful values. All 'of us who accept tradition thereby express our belief that the present cannot live without the past, and that the past remains alive only in a continuing evolving Tradition.

A tradition that cannot renew itself and draw constant nourishment from our own lives has no living roots. Like cut flowers, it may retain its beauty for a time, then it must wilt and die. No one exists in a vacuum. Hayden and Mozart were part of the same culture, draw on the same sources, benefited from each other's discoveries. That each of them created a miracle of his own has no bearing on our discussion. What is important for us here is that they were musicians in a given period, unthinkable in an earlier or later century, expressive of their own time and **place** in history, of its customs, gestures, attitudes, language and ideas. Each period imposes upon its subjects a kind of stamp, common carriage and bearing that go far deeper than fashion and outward appearance. It is not merely the apparel that is characteristic of a period. Each leaves its stamp upon language and ideals, gestures and social customs; upon a composer's attitudes toward tonal materials and upon the gestures of his music. What applies to Hayden and Mozart and to the art music of the time applies equally to **Jewish music**. Its language and ideas bear the stamp of 19th century Germany and Eastern Europe and reflect its customs and influences. A tradition flourishes when it achieves continuity in creating and communicating artistic

values out of the realities of human experience. Jewish music of the 18th and 19th centuries succeeded in this. It was progressively shaped by the realities of Jewish existence during that period, the ghetto, total Jewish living inside the ghetto walls, pogroms, emancipation, Slavic and German influences. Little in our synagogue music today springs from the roots of our own existence. Musically we continue to live in the past. When we sing the beloved old melodies from Europe, we like it known that we sing them with feelings of nostalgia which means with homesickness. How many of us really do feel homesick for the world of the European ghettos? How many of us who love authentic Hassidic music, who today compose or perform "Hassidic" services could tolerate living for even one week as Hassidim in a Hassidic community, say in Williamsburgh, Toronto or Jerusalem? Are we taking refuge in the music of the past because we have no relation to the music of the present?

True, many congregations now annually pay their respect to Ernest Bloch. In increasing numbers we like to give "first performance" of a contemporary piece during Jewish Music Festivals, preferably of a new work in the old style, one that is not too unconventional and is by a "safe" composer. With the exception of this high adventure once a year we peacefully adhere to the established norm, namely, 19th century European tradition. Meanwhile the techniques of contemporary music, its vocabulary and tonal resources have left us in the music of the synagogue, and to a lesser degree, of the church, which is far behind. Audience capacity and tolerance for contemporary sound has advanced significantly. All of us are exposed daily to complicated modern scores and to electronic music on FM or as accompaniment to films and television programs. There is no documentary or industrial film, no DuPont or U.S. Steel commercial without a modern and often highly original score; 9 and 10 year old children spontaneously sing a dozen pages from Leonard Bernstein's "West Side Story" by ear, as if it were from a Rodgers and Hammerstein musical. They never heard anything about difficult intervals, complex rhythms or asymmetrical phrase structures. They just like it and they sing it accurately.

Today our congregants are better conditioned to listen to contemporary music in the synagogue and accept it than at any time before. They are probably far ahead of our estimate of them.

In the Arabic countries, where there is a closed musical tradition that rejects the modifying influences of changing times, music remains in its primitive tribal ancestral state. In Spain where there is a strong musical tradition with distinctive and typical characteristics, even the well-trained musician is hard puto to tell on first hearing an unfamiliar composition. Conformity has all but wiped out individual quality and creative diversion. Jewish music could, conceivably, suffer the same fate unless we foster the development of our tradition and guard it against conformity and parochialism.

The familiar argument "it was good enough for my fathers, it's good enough for me," should not be raised here. We are, after all, not discussing Biblical law or re-

ligious concepts but music. Our music is not *misinai*; it was not divinely ordained but is the work of human beings, of fallible human beings like you and me. It is, therefore, permissible to question, to reinterpret, to develop and change if need be, in accordance with the needs of our own lives. Before attempting to answer the questions, "What makes synagogue music traditional and how can the traditions be maintained," I should like to ask four questions myself:

1. Why must 20th century synagogue music be 19th century music?
2. Why must Jewish music in America be Slavic or German music?
3. Why is Jewish music prevalently spoken of in terms of its Jewishness rather than in terms of music?
4. Why do we permit the most ancient and authentic part of our musical tradition to suffer by turning the *kriat haTorah* over to Readers who will not or cannot make it a dignified and beautiful part of the service?

As you will have noticed I am hesitating to give a direct answer to the question, "What makes Jewish music traditional?" It would be easy enough to get around it by answering, adherence to *nusach hatefillah* and to certain established musical customs and characteristics. But that would be avoiding the issue. One could very well use *nusach hatefillah* and still come up with a very bad composition, innocent of any musical craftsmanship. Why, it has been done hundreds of times and you and I know many examples. One could also use authentic Jewish melodies and come up with some things that sounds anything but Jewish, like Ravel's *Kaddish*, which sounds French. Lastly, one could blithely write "Traditional" music in the best or second best 19th century style as so many do as if word had not got around yet that the 20th century has been with us for sometime now.

These Traditionalists apparently believe that Tradition is dead or cannot live in our time so they seek refuge in the past. A composition for the synagogue in our time must, in my opinion, fulfill a number of requirements, among them the following:

1. It should truly be a religious statement; that is, a musical expression of man's search for God.
2. It should be an honest, distinctive and personal statement made by a musical craftsman who masters form and the art of vocal writing.
3. It should reveal kinship with the spirit and meaning of the holy text, and an affinity for the beauty and complexity of the Hebrew language.
4. It should reveal the composer's links with the past and with the present alike. It should be evident that he is simultaneously, like others before him, and yet not like others before him.

We are taught, "*minhag hashuv kadin*," tradition is as important as the Law and we are taught, "*shiru Za'adoshem shir hadash*," Sing unto the Lord a new song. There is no real contradiction between the two statements. Neither newness nor oldness, youth nor age gives value to a synagogue composition. It will be en-

titled to become or to remain part of our tradition only by virtue of its musical and religious validity.

Dr. Hohenemser:

The biographical notes for our next speaker were prepared by the late Isadore Freed. I shall not change them very much but I shall add just at the beginning a few words of my own.

There is a proverb, "Tell me with whom you are going and I will tell you who you are." I think some of our colleagues have to also think of this statement when they want to publish some music because it is a little bit important who publishes your music. We all like to see our names in print but we should also understand the standards of the other side. It is a very important fact. Dr. Freudenthal celebrates an anniversary, the 25th anniversary of his publishing firm. So it is the third time that I mention the number 25 this morning. Now to the biographical notes of the late Isadore Freed.

"Dr. Freudenthal's contribution to American-Jewish music is of immense significance because he is the outstanding publisher in the United States of Jewish liturgical music. As head of Transcontinental Music Publications, he has issued and edited the important services of Binder, Helfman, Fromm Weinberg, Jacobi, Algazi and many others. His catalogue, numbering about 1500 published compositions has enabled synagogues everywhere to befriend worthy Jewish music for every occasion, Sabbath, holidays, festivals and celebrations. This was well-nigh impossible 25 years ago when he first began his publishing activities. At that time the liturgical music world was poverty stricken, both from the standard of quantity and quality. (I like to add that the same problem existed in the time when Sulzer started out as Hazzan. It was a big problem in the early 19th century.) If this change has taken place, we often see Dr. Freudenthal only as a business man, but he is a pioneer, a great pioneer. This change has taken place in the space of two and a half decades, it is due to Dr. Freudenthal's unique background. Born in central Germany where his father was a manufacturer, City Councilman and president of a Jewish congregation, he joined the Zionist youth movement at 15; studied philosophy, sociology, music and law; graduating with honors and doctorates in philosophy at the age of 20 and law at 23. As a specialist in International Copyright Law, he had charge of the legal department of a music publishing concern in Germany and was its vice-president until he immigrated to the United States in 1936. As a composer he has more than 60 published works to his credit and it is sometimes difficult to keep the balance between publisher and composer. . . . His melodious sacred songs and choral compositions are frequently heard in synagogues and churches alike, in spite of their Hebraic modality. He is a recognized leader of the Jewish Music movement of our country having been president of the Jewish Music Forum and recipient of the first Kavod Award given by the Cantors Assembly of America. (I am glad that Isadore Freed mentions this award which since has become a highly esteemed award of the Cantors Assembly.) He is a member of the American Society of Composers; of the Governing Board of the National Jewish Music

Council; of the Advisory Council of the Hebrew Union of Sacred Music and an officer in the Society for the Advancement of Jewish Liturgical Music. It gives me great pleasure to introduce to you Dr. **Freudenthal**.

Dr. Joseph Freudenthal:

Thank you, Mr. Chairman, old friend, Jacob Hohenemser for your very gracious introduction.

Dear friends, when four people have to speak on the same subject, people who have given it a lot of thought, it is inevitable that they express similar thoughts, especially when there are areas in which you will find a great kinship of thinking. It was not surprising to me that Erwin Jospe, in his splendid paper, expressed some ideas which I had incorporated in my statement. I shall skip them when reading the statement to avoid repetition.

Three weeks ago I was invited to speak from the pulpit of B'nai Jeshurun in New York on a related subject, very closely related subject. I called it, "Synagogue Music, A Constant Challenge." There, addressing a sizable Sabbath morning congregation of laymen, about 800 people attended, I stressed the great spiritual and historic values inherent in our Jewish musical heritage with its colorful fabric.

Here, before an Assembly of men trained in this heritage and dedicated to it, it seems to me quite superfluous to point out the areas of general agreement. I consider it more fruitful to approach our subject from a broader point of view that degree of scientific detachment so frequently absent in discussions by persons who are too close to a matter. In forming opinions and reaching conclusions I might have one small technical advantage over my learned co-panelists, and in fact, over almost all of you. No, I do not mean by looking at hundreds of manuscripts, good or bad, during the course of the year, because you, too, look at dozens of published works, good and bad. What I do mean is that on every *Shabbat* and Yom Tov of the year, you officiate in the same house of worship. I, not being in the employ of any synagogue, can attend services in many places and listen, absorb and compare. I believe that this variety of experience is conducive to the broadening of one's outlook. Jewish music in general, and synagogue music in particular, have developed a terminology, a somewhat nebulous expression of outright misnomer. *You* speak of Recitative in which the one who chants does less reciting, elaborating and embellishing. *You* speak of the art of cantorial improvisation, but there is less spontaneous creation in it, less improvising than there is the proven pattern tried out and applied time and again before. But the vaguest of all terms, seems to me, the word "Traditional."

Let us pause for a moment, once more, to define it. The etymological source is clear as Erwin Jospe has just pointed out. It stems from the Latin word *traditio* which means surrender. Tradition, therefore, is to surrender to something which you are expected to accept. It can mean and does mean different things to different people. It can be as unimportant as a local custom, *the minhag*, not binding, for others. It can be magnified in the eyes of its followers to the status of a law, a

mishpat, if not to that of a dogma. There are valid traditions, meaningful traditions; there are traditions of questionable value. But whether musical traditions are valid or controversial, identical or diversified, we must emphasize one thing from the outset. There can be a vast difference between so-called Traditional music on one hand and the basic modal elements identify the Jewish worship on the other. The *nuschaot*, the Biblical cantillations and prayer-modes, which have given and are still giving synagogue music its distinctive color. To arrive at the constructive clarification, I do not hesitate to point first at some musical traditions which became established contrary to the musical style or flavor that was characteristic of our services before. We can understand their introduction only if we look at the development of synagogue music within the larger framework of the historical development of the synagogue itself.

You all know that the turning point came during the 19th century when the ghetto walls crumbled and Emancipation arrived for the Jews in Europe in country after country. Welcome and long-hoped for as this emancipation was, it created a new anxiety, the fear that the cultural, economic and social equality might make the Jew lose his identity. To counteract this possibility the synagogue moved towards secularization. A trend that has continued to this day. The synagogue was no longer only *bet hatefillah*, it became increasingly *bet hakenesset*, the house of assembly, a focal point of Jewish community life, a hub of center activities. The rabbi's sermon added to the scriptural topics, subjects of more worldly nature, social questions, political problems, a new play, the latest book, as long as this concerned an area of interest to the congregant as Jew.

The music of the synagogue emulated this trend. Choral music so effectively employed for centuries by the churches was introduced into Jewish worship. Professional choir leaders were engaged and even cantors began to study the techniques of Western compositions and harmonization. So, culturally, musically, the ghetto Jew became, what I call, the composite Jew, preserving much of his heritage yet absorbing the new civilization so different, so very different from that of his past. Small wonder, then, that we find in many works of leading synagogue composers strong influences of the masters of their era. Schubert in the works of Solomon Sulzer; Mendelsohn in the case of Louis Lewandowski; Moussorgsky and Tchaikowski in the case of David Nawakovsky and others of the Russian school.

So we can detect in their musical creations next to the genuine and conventional the new and alien, next to works that embody our musical heritage like Sulzer's *Uvashofar Gadol* Lewandowski, *Zacharti Lach*; Nowakovsky's *Neilah* Service; works that seem to say, "Look I am no longer an accidental occidental, I am as Western as my non-Jewish fellow composer. And that, the Viennese Waltz, the German *lied*, and the Russian folk-dance moved into the synagogue. Some of those musical traditions which are created or were created in the wake of this development are either a travesty on the meaning of our prayers or an insult to a better musical taste or both. What made those

melodies traditional? Repetition over and over again, supported by the tunefulness and the simplicity of the melody. It is to the ever-lasting discredit of the Jewish community that it has accepted Sulzer's trivial $\frac{3}{4}$ time tune for *Shema Yisrael* as an appropriate expression of one of our loftiest pronouncements, our proclamation of the monotheism we Jews gave to the world. That it sings again and again God's praise for having chosen us and sanctified us among all people to the utterly inadequate merry-go-round from Lewandowski's *Kiddush*; that it has made the Lutheran church hymn, *En Kelohenu*, by my namesake Julius Freudenthal, part of the ritual, a song which I heard first in a church with much more fitting words, "Hail to our Savior"; that it still delights in Naumbourg's grand opera style setting of "*Seu She-arim*," I am not even speaking of cheap operations like the Adon Olam polka which fortunately seems to be disappearing from the scene. They all, and many other conventional pieces, have in common primitivity of harmonization which almost invariably stays within the three forms of the same key tonic, dominant and sub-dominant and sometimes even daring without logical progression to related keys. It is to the ever-lasting discredit of the cantor-ate that it has permitted these pseudo-traditions to be perpetuated; that it is either too complacent or lacks the necessary stamina to fight for changes, the desirability of which synagogue musicians have agreed on for the past 25 years; continuing to condemn these poor traditions but doing nothing about erasing them.

When we call these questionable portions of our musical tradition you will understand that I am not too happy with the phrasing of our topic of today, especially of the question, "How is our musical tradition to be maintained?" It sounds to me too indefinite, conveys a meaning which can hardly be intended. I would like to rephrase it, reading, "To what extent, and by which means, can we pass our Jewish musical heritage on to future generations?"

Let us assume that by our heritage we mean the synagogue music of the Ashkenazic community, aware of the fact that there is not or never has been absolute conformity or homogeneity between the various sectors of this majority group of Jewry. I listen and I say this with candor to friends, I hope you will not misunderstand, I listen with envy to those of you who constantly use the words *nusach*, traditional, *Yiddishkeit*, *heimish* and so on, with an absoluteness and self-assuredness as if they were pronouncing values of an exact science like mathematics. This over-simplification, mainly based on habit and sentiment, fails to recognize one basic fact. It holds true of all religious music that the *shiduch*, the union between music and religion constitutes, in the final analysis, a mixed marriage. Two partners are wedded to each other who by their very nature will never be wholly compatible, for religion is in the realm of ethics. It proclaims the truth; its precepts transcend the ages. Music on the other hand belongs to the area of aesthetics. It expresses man's emotions; its aim is beauty. It develops and changes. Its techniques advance. Exposure to the contemporary must influence individual tastes, a process as inevitable as automation in technology. Here we have one of the

reasons for the specific character of synagogue music. It will always be a great compromise. The compromise between the past and the future; between the tradition of yesterday and the innovation of today which might well become the tradition of tomorrow. It almost seems as if our ancestors realized this when they built the complex edifice of codified *nuschaot* but left room for free musical expression for certain portions of the liturgy like the opening and closing of our Sabbath services, *Ma TOVU*, *L'cho Dodi*, *Yigdal*, *Adon Olam*, *En Kelohenu*, and so on, for which there is no specific *nusach*. On the *Yomim Noraim*, I call them, release pieces, like *Hayom Teamtzenu*, *Areshet Sifatenu*, and so on. The Jew of the 19th century could no longer accept the musical forms of the 17th and 18th centuries. So the synagogue composers of his time created new forms for this heritage. The question must be asked how long will the 19th century forms of music or music written in our time, in the style of the 19th century, by composers of the old school be suited for the Jew of this, or of the next century? How long will the form of this music suit the young cantor who is removed from our background, our experience, our sentimental attachments by two or more generations? I could give you many examples from works in the Transcontinental Catalog which show a most satisfying blending of tradition and contemporary techniques. However I must refrain from this because it would be embarrassing, singling out one or the other work among many, many hundreds and slighting the composers of others.

Yet, since the panelists were requested to illustrate, I have no other choice but to give two short examples from my own compositions for the synagogue. More than words they will convey to you my concept of the direction in which we should go. They are neither old fashioned nor *avante garde*. They show an affinity to cantillation which I did not copy but which I felt right here. My wife Marie Barova Freudenthal who has sung for you at the convention three or four years ago will help me to present these samples. It will take only about 3 minutes.

The first examples is a setting of a text quite familiar to you, *V'Shomru*. It moves to 7 different keys as you will detect within the space of 2 pages but the progressions are logical, I feel that you hardly notice that it moves back and forth.

The second example I would like to give you is the shortest composition I ever wrote. There are only 24 bars but it has a history which might be interesting to you. I have always felt in those many visits to many places of worship, that I mentioned before, felt frustrated when I heard the end of a service. We enter the House of God with great reverence, but how do we leave it. There is the hymn, the Benediction, the rabbi turns to the hazzan, says *Good Shabbos* and turmoil breaks loose in the house of worship. The worshipfulness has gone out of the window. It has irked me and I felt that I had to vindicate my family name, for that *En Kelohenu* which I mentioned before. So I wrote "Amen", the Amen after the benediction connected with the words Shabbat Shalom. The choir sings the greeting to the congregation, while it sings the greeting,

rabbi and hazzan can walk out in dignity and then the service is over. In fact on the left side is a choral arrangement on the right side is an arrangement for congregational singing. It can also be used as an organ presentation. To my great satisfaction within the last six weeks, since this is off, this has become a Sabbath tradition in 14 synagogues in New York and New Jersey, of which I know — which is the nicest thing that can happen to a composer. It is not only performed once but constantly.

It is the great paradox, if you prefer, irony of our time that the three synagogue services which musically rank highest were written with conscious disregard for the appropriate *naschaot*. I personally regret it. It cannot be helped. A cry of protest arose when Bloch's *Avodut HaKodesh* was first performed — the Sabbath service which is great music, formally contemporary, undeniably Jewish and not written in the *Ahuvu Raba* mode. Many of the same hazzanim who protested then present the work now at their Jewish musical festivals or in part during regular services. The same holds true for Freed's Sacred Service for the Sabbath Morning and Milhaud's Service Sacre. Now we pretend, and do not let us pretend, that we can find traces of *nusuch* in their works, deceiving ourselves because it suits us. Milhaud's service is being explained as being based on the Provencal tradition of southern France. I have letters in my possession from both Darius Milhaud and Ernest Bloch which strictly testify to the contrary, stating, with unconcealed satisfaction that they wrote with a fresh approach as Jews of our century, disregarding the styles, forms and modes of the past. I personally believe that they did not quite recognize themselves by giving this absolute denial.

You, the hazzanim, and here I come to the end of my statement, are the vital links between composer and worshipper. What can you do to preserve the significant elements of our heritage, yet keep in step with musical development, to give the most talented of our Jewish composers the incentive to write works which show regard and love for this heritage? I do not know whether there exists a panacea for our problem.

Here are some postulates which I consider of paramount importance. First, the hazzan must become a better musician. He must realize that knowledge in musical theory and composition has become imperative. Therefore, if he feels sufficiently in this direction, he should take courses at the Cantors Institute or at his local college or conservatory. You expect your mechanic to know something about the construction of a car, though he does not know how to build the car. You expect your country doctor to know about the latest drugs and developments in medicine although he does not need to be a skilled surgeon. At the present time many valuable works recognized as enriching our musical liturgy are being by-passed not because of the lack of vocal but of musical ability.

Second, the hazzan must gear his programming increasingly toward the younger and musically educated members of his congregation rather than toward the Golden Age Club.

Third, the hazzan must eradicate those so-called traditions which he finds objectionable regardless of their familiarity or popularity. I know it is difficult but it can be done. He should do so step by step, explaining his reasons before hand and preparing his Junior Congregation accordingly.

Fourth, in commissioning of new works, composers should be preferred who are integrated in the synagogue and have absorbed the spirit of synagogue music. Study material should be made available to them. Make sure that with all possible musical freedom of self-expression, they do not write concert music for worship purposes; that contemporary harmonization is not so extreme that it distorts or over-shadows the basic content. The importance of the treatment of the Hebrew text as a living language and the subsequent necessity of correct accentuation should be emphasized.

Fifth, the hazzan must exert discretion in the introduction of new traditions. This seems especially needed when confronted with the vogue of hassidic or rather neo-hassidic music involving him today, much of which is quite remote from the serene, searching, mystic, religious hassidism of old and strongly reminiscent of the undistinguished, worldly brand that was greatly influenced by Slavic popular song. He must decide which prayers will or will not be adequately expressed by this music and that it will enhance the spirit of worship. He must be similarly discerning in the introduction of Israeli music.

The hazzan, sixth, and last, must exert the musical leadership entrusted to himself. If he is content with going the way of least resistance, if he is satisfied with presenting the same musical service year in, year out, with seeing his year pass by teaching B'nei Mitzuah efficiently, but not taking part in this unparalleled renaissance in the Jewish music movement of our time, if he leaves conventions like this unmoved, without the resolution to do new things, better things, in one word, if he returns to his job, acting as hired help and not as a musical leader who shows the way, he will have missed his calling.

I cannot help but concluding with a quotation from the preface to *Shir Shel Shlomo*, the service by Solomon Rossi which he wrote in the year 1608. In inspired manner he stated in two short sentences his position regarding the age-old problem which we are discussing today. You will find those sentences in English in Reuben Kosakoff's new Friday evening service, *L'chvod Shabbat*. They were Rossi's credo. They should be the credo, the musical *Ani Muumin* of every composer of synagogue music.

They read as follows: "The Lord has helped me and he put into my mouth new songs which I composed in a planned manner and weaved into sweet and blessed voices, moved by the spirit of God. And my lips shall never cease but always try to extol the songs of David, King of Israel, and to revitalize them discipline them according to the laws of music.

Thank you.

Dr. Hohenemser

In your program, the title of Dr. Herman Berlinsky was left out. But I think it is a wonderful thing that the organist of Temple Emanuel, a famous Reform Temple, should have received this Doctorate from the College of Jewish Music and the Cantors Institute of the Jewish Theological Seminary. I would like to introduce to you Dr. Herman Berlinski. Herman Berlinski has been strongly imbued in moving, mystical (listen carefully) Hebraic traditions. I would like to say, it is **true**, because Herman Berlinski was born in Leipzig which is only a short distance away from a place where Moritz Deutsch wrote his famous hazzanic work. This is a beautiful amalgamation of the East and West in tradition and could be a wonderful beacon in the road to the future for American hazzanut. Therefore when Herman Berlinski without knowing when he writes this word "traditions" he really has in his veins East and West — the complete Ashkenazic tradition. He was educated in the finest schools of Europe. The most interesting thing, this I must say, that he volunteered for the French Foreign Legion. This really makes him a very exotic gentleman. He must have picked up some Arabic songs there. In 1960, he received his Doctorate of Sacred Music. I mentioned in my introduction the word "sophisticated" but I would like it mentioned in a nice way with Herman Berlinski. I quote, "Berlinski is an intellectual given to complicated patterns, mystical lights and perhaps in some way to mathematical calculations." It is very interesting to hear what a composer of such a background and philosophic thought has to say about "tradition." It is impossible to put before you the wide scope of his compositions. He has created compositions for every type of music — orchestra, chamber music, piano music. Everything, even for flute which he seems to like very much. This, in itself, is a great tradition. I would like to say that his Friday Evening Service will be performed at Lincoln Center on October 16. Herman Berlinski has done a great deal for organ music. His concerts of modern organ music are known all over the country. As I say, I could say much more, but it gives me great pleasure to present to you Dr. Herman Berlinski.

Dr. Herman Berlinski:

Dear friends, colleagues, co-sufferer, Dr. Hohenemser, if **you** weren't a doctor and if I didn't know about it because we both graduated the same day, I would say that you don't know geography because Leipzig is the first railroad stop when you come from Lodz and that's where my ancestors came from. They did not have enough money to come right away here so they stopped for some time in Leipzig. This is how I happened to be born and I got stuck there with 20,000 Polish **Jews** in Leipzig because it had a very large community of Eastern Jews. It had its own Hassidic community; the German Jews were in a small minority and it explains perhaps that a man with such a pronounced German accent has his roots, his ties much more in the East than in the center of Germany. That has been a problem to some and I take a second to explain this.

When I received the letter to speak about the role of "tradition", dare we touch "tradition," all these **things**

to you, there were a million and one ideas coming through my head and I was a little bit concerned that we might spend another two or three hours just to talk and talk and talk and that we would have the feeling of two things: that we heard everything once before and we just don't know what to do with all these things. I have jotted down a few notes and a very interesting experience came back to my mind.

Last year a delegation from Independence, MO. where there is one branch of the Mormon Church came to New York to see me. You know that the Mormons consider themselves, whether with justification or not, is not our business here, but they consider themselves to be the true decedents of Hebrew tribes. They wanted to find out all about Jewish music. They heard that there is an organist at the Temple who had published a number of articles on Jewish Music in the **AMERICAN ORGANIST**. They wanted to find out more. They came and asked me a number of questions and I deduced that they really felt that I have information that goes straight back to the Temple in Jerusalem (about music). They asked me such questions, how did they sing, what were the tunes, how many tunes do you have and what not. They asked me to come down to play a recital for them -they have a magnificent organ-of Jewish music, and would I also lecture for all their organists at their convention?

I accepted with great pleasure and then they asked me about the topic I was going to hold a Seminar on. I suggested the following topic: "What We Do Not Know About Jewish Music". I think I spoke about 6 hours on this topic on what we do not know. I will not go into this but then the question period came about (by the way, at the organ recital I had an audience of about 4,000 people, I almost fainted, but it was quite an experience) .

A very interesting question was asked of me, "What should we, (the Mormons) who have no tradition do with our music? Our church exists only 130-140 years approximately. What can we do, should we do, we envy you because you have such an old tradition, you have such magnificent things, we have nothing."

"It took my breath away. What am I going to tell thm-you, poor, poor people you have no tradition or should I tell them you are very lucky? You can start wherever you want to. In a somewhat sophisticated manner I wiggled out by saying all that which is good and all that which is beautiful is your tradition just as mine. If you have no ethnic tradition to fall back on, you must go where you can find the deepest, the sincerest, the most beautiful expression which corresponds to the depths of your religious experience. That sounds very elegant but they had no other way to do it and they have been doing it and they have been doing it any how because they do perform Bach and Palestrina and they do perform all that which is beautiful in the evolution of the western music of Christianity. But coming in such a compact form it reassured them that they do not necessarily have to create a Hebraic tradition for themselves which would be foreign to their whole ethnical and historical background.

Let me come back, and since I had the good fortune to listen to the wonderful paper of Mr. Jospe and to Dr. Freudenthal, I also would not want to repeat what has been said but I want to add another dimension to the word "tradition." Any religious body must have a tradition because tradition, while it is not equal to mitzvot, the law, it just deals with *minhag*, and our rabbis, contrary to what has been said, never really stated that a *minhag* is equal to the law. The tradition in a philosophical, religious sense is the expression for our yearning for eternity. There it is a deeply religious meaning. The man who lives, wants to continue to live, and there are certain things he does and wants to do. In the *Kaddish*, for instance, it is not so, and as we know the *Kaddish* is not a prayer for the dead or a dead person: death is not mentioned in the *Kuddish*. The *Kuddish* is a doxology of praise. Knowing that after our death somebody will say *Kuddish* is assuring continuity; that the chain is never interrupted. Just as we said *Kuddish* for our fathers, somebody will say Kaddish for us and, therefore, we have within the realm of the past, the present and the future an assured continuity. Religion, which deals with continuity in the cosmic sense, of that which has been before we were born, that which is and that which will be, is without a substance when it is without its tradition. Therefore, even the most anti-traditionalists in the Reform movement create a tradition as fast as they can because they know that they cannot exist.

Let me give you an example. We are doing a little Confirmation Hymn which is as ugly as it could be. When I innocently mentioned, "Could we not do away with this? The whole idea of Confirmation is not a traditional one, is not an old one. The hymn is something else, could we not create a more dignified tune?" The answer was given to me that it has become a "tradition." I ask the question, traditions of a thousand years were put away and this is a "tradition" of only 25 years. But there might be one mother or one father of that particular child who was in this Temple and he sang this tune and he would feel a terrible loss if that "tradition" were to be interrupted. It is enough that one generation has done it.

Let us remember "tradition" is of an ideational quality and not of an aesthetical quality. In other words, the man who likes a tradition doesn't like it because the tune or the hymn or the gesture or the rite is beautiful, but he likes it because there is an ideational quality connected with the act, with the rite, with the gesture, with the melody. It is an association with something which is very important. Therefore, if you were to go to a very patriotic American and he would say, look everything is beautiful about America except the national anthem which is an awkward melody, you would insult the man, because this melody is not subject to aesthetical criteria. It cannot be and should not be analyzed. These criteria are not easily tampered with; they are not easily done away with because they mean more than just the notes, just the melody. Having this well in mind we must be very cautious when we examine or when we criticize or when we try to eradicate them. We are dealing with dynamite in the human soul and with the emotions. It cannot be disposed of that easily.

Having added this one dimension on the necessity of the "tradition" and our yearning which is more or less an expression of our yearning for eternity, I would like to give you here, I would like to make an excursion into a train of thought which happened in the Catholic Church sometime around 18 16.

You know that the most traditional material the Catholic Church has is the Gregorian Chant. The Gregorian Chant, which comes to the Catholic Church from the 6th, 7th century where it was recorded first in neumatic notation later in the 11th century where it was recorded in regular notation, as much as they could, has been for many centuries, the backbone of the Catholic Church. It is its traditional body of music. Starting from the 13th century this body of music has been subject to any kind of a treatment the composer was capable of giving. In other words, it was used in the organum, the fifth and fourth parallel organum; it was used in the most elementary and later in the most complex, contrapuntal structure, to the point where it disappeared out of the consciousness of the listener. It was buried under such a web of complicated music that church authorities in Trent in the 16th century had to condemn it. Let us note that the Catholic clergy was well educated enough musically to analyse and to take a definite attitude, whether positive or negative is not important, but they were well equipped to handle the most complicated musical problems of their times and speak about it with a great deal of authority.

At this particular time it was declared that the Gregorian Chant, the traditional body of the Catholic Church, had been buried underneath a tremendous building of contrapuntal webs and structures and therefore had lost its traditional value. Palestrina was charged with a cleaning process. Let me add right away that Palestrina knew little about Gregorian chant, about its intensity, about its moment. He misunderstood it completely. While he was one of the greatest geniuses in music, he was not a musicologist. He only used the knowledge which was available at his time. He did not find a solution and the Gregorian Chant is just as buried in Palestrina as it was buried in many other compositions.

Until the beginning of the 19th century, the middle of the 19th century, when the Catholic Church finally decided that they must restore the Gregorian Chant.

I am going to some lengths to explain this because it has a strong bearing on our own problem.

When they finally were confronted with the fact that Gregorian Chant had almost been lost and forgotten, they declared all manuscripts of the 19th, 18th, 17th, 16th, 15th, 14th centuries are null and void. None of them contains any truth about the Gregorian Chant. If we are to reconstruct it we must go back to manuscripts we can dig out before the 13th century. Luckily for them two tremendous archives, the one in Montpelier in France and the other in Switzerland had just started digging out certain manuscripts which were unavailable before that time and a gigantic project of reconstruction had then started which took more than 30 years before the first new book on Georgian Chant was published.

I mention this because here we have a church in the western tradition which had developed in the 11th cen-

ture already a diatonic notation, that means, a notation which could write down actual intervals, yet had to reject all that which happened in five or six centuries because it was a distortion of the original material and had to go back to manuscripts dating before the 13th century.

When we as Jews now compare what have we got, we speak of the necessity of "tradition." A normal minded person, no person who has any depth of religious perception could possibly deny the necessity of "tradition." The religion which gives up "tradition" ceases to be a religion. Have you ever seen the hopelessness and the emptiness of a gathering in the Ethical Culture School where there is no "tradition." Spring festivals, summer festivals, winter festivals, no history, no tradition it is all somewhat ephemeral. You have the feeling that they are living like in a death house. It has no life.

What are we going to do? The first thing to do is to recognize that we have no musical manuscripts of any nature anti-dating the 18th century. A few little glimpses, and not Jewish ones, Rossi in the 16th century, after all, was not a Jew and he had the information second-hand by some rabbis who sang for him and he did the best. Who knows whether the rabbis knew at that time what they were doing.

When I was commissioned by Capitol Records to write a new setting of the Kol Nidre, they were under the impression that this is a thing which is about thousands or 1500 years old and they said get us the most original work that you can find. When I admitted to them that the oldest version is by Aaron Bear, 1765, and that that version is just terrible, full of contradictions, full of provoked terms and *dreidlach*, some reminding me of certain Hayden sonatas, others reminding me of older versions, they looked at me and said, "How come, this is supposed to be one of the most ancient of your songs?"

Yes, as it so happened we knew how to read and write long before anyone in the rest of civilization knew how to read and write. But when it came to musical notation, we did not know it.

Did we not know it or did we refuse to know it? It is an interesting question. Would anybody believe that Jews in the 11th and 12th centuries were not aware that there was such a thing as a musical notation going on in the western church? They certainly were aware. I have some statements by Abalofya where he compares certain thought processes of the *Kabalah* to the art of the counterpoint which was practiced in the western civilization. We do certain things in our heads which our colleagues out there do with counterpoint. Obviously, he must have known that counterpoint could not be generated without a process of writing.

Why our forefathers refused to notate is a very complicated question. Perhaps, did they feel that tradition and improvisation are so closely connected that they felt no sooner do you write down the stuff and the spirit of improvisation will disappear. And from their oriental background and heritage, the idea of forever improvising was much stronger than the idea of fixation. Therefore, perhaps, they disregarded the idea of a musical notation which was contrary to their spirit of getting up, knowing the mode and improvising.

When I proceeded with the Kol Nidre, I couldn't find any old manuscripts. I took as many 19th century, even 20th century versions and I did not find one which coincided with the other one. Every single Kol Nidre had a different term, a different twist. Every single Kol Nidre had even phrases arranged in context with different musical modes. They wanted to print on their label "authentic," "very historic," "musicalogical." I said, Please, keep me out of trouble, don't." Because I could only go by what I had seen and used, perhaps by instinct. The one man who had developed a method of archeological identification, who had developed a tool whereby 20th century elements, 19th century elements and so on could be recognized and eventually eliminated and a very old version could be reconstituted is my beloved teacher Joseph Yasser. A man who has developed a fantastic ability to analyze melodies and to understand their original pattern. Why he was permitted to retire, why the Jewish community did not prevail to have this man's work continue on the process of reconstitution is beyond my understanding. If I, at this point, may suggest if anything positive should come out of this discussion, a plea, an appeal to get Yasser back to work, editorially on the reconstitution of our oldest elements, just as Rosovsky has done it to a certain extent for the trope, Yasser is the most qualified man. I must say it and I say it without any restriction, I used every tool that I have learned from Yasser in the reconstruction of the Kol Nidre melody. I would like to show you where and how I analyzed every single element in the melody to come to a version which I think is more authentic than the Lewandowski version.

Where does it all lead us and where do we go from here? It is obvious that there is a dichotomy, a dual purpose (I wouldn't call it a dichotomy because that signifies a contradiction) in all that which we do religiously. The one is a tradition and I think I have sufficiently explained how deeply I feel in the necessity of tradition, in the necessity of a pure tradition, in the necessity of a cleansed tradition, in the necessity of a tradition which really reflects our past.

But that is only one wing of our endeavor. The other one is the continuity is the future if we remain traditionalists, we remain a religious museum. We remain something of an archeological, like an Egyptian tomb. If we claim to be a vital, modern 20th century religion then we must go from the tradition, just as Jospe and Freudenthal have very eloquently expressed it, into the future and we must understand that that which is new is not familiar and that which is not familiar is not liked.

I do realize, in all practical consideration, no congregation comes over to a Temple to listen to Berlinski or to Bloch or to Milhaud or to Freudenthal or to anybody. They come to worship. They will not accept to be shocked; they will not accept to be estranged. They must find first traditional and familiar elements. They must feel first that they are at home. This is their house. They must be first welcomed, friends among friends and if they feel that then they give you a certain willingness for an excursion. There must be a living presence of the composer. The Temple bulletins must contain information on that which is experimental. There must be

such a situation outside the service. I have pleaded this all through the years, let us create such occasion where the congregation can be confronted with new materials, new elements so that they can familiarize themselves. There is no doubt that we have both elements. There is no problem as tradition against modern concept. There is only the problem how tactfully and elegantly we can combine both and expose the congregation to the new while keeping the old. These are the problems.

Let me just say one more word as a teacher of modern harmony. The problem came up, a problem which is of importance. When you take a Gentile organist and you will say, "You see a Friday evening service, Conservative or Reform, it has a traditional pattern. We start with the Psalms which are more or less in the Adonai **Moloch** mode, we go into **L'cho Dodi** which is usually in a major mode.

I don't want to mention the name. A cantor mixes up the **Ahava Raba** mode with the **Mogen Ovov** mode and throws in a little of the other mode, and he looks at me, and he says, "What did you teach me, it doesn't make sense to speak about "tradition" and every single cantor feels he has authority to mix up all the modes to such a point that nobody knows where to start, where does he finish?"

Yesterday afternoon I had to accompany a very famous cantor and we could not rehearse. I said to him in Carnegie Hall in front of 3000 people, at the Warsaw Memorial, I said to him, let's agree that we will do this **El Mole Rachamim** in the **Ahava Raba** mode. He is a cantor who knows. I know the **Ahava Raba** mode. We got through splendidly because we had something that we agreed upon, but it presupposes that we know what the mode element is that I know already before him where he is going to modulate, what he is going to do and what are the possibilities of his modes. This knowledge we now teach is not a common knowledge among all cantors because there are too many compositions where it is not reflected, too many harmonizations where the cantorial chant is in one mode and the harmonization is just plain harmonic minor. It does not correspond. In other words we need also a process of clean-up, of codification of the modal scheme of a service that is also part of restoring "tradition." There is no question about "tradition." There is a question of how we clean it, how we restore it and how we bring it back to the shape in which it should have been and from which it should never have been lost. As to the creative expression of the modern composer, as to the sublimation of his own individual experience, that is another story. That is just as important as the tradition and if we take one without the other one we will kill it.

Let me just conclude with one little story. It will just take a minute and then I am done. It has taught me the lesson of my life. Many years ago, Cantor Edgar Mills performed two compositions of mine in his synagogue. It was the first time liturgical work of mine had been performed. It was a **Kaddish** in memory of my brother and a **L'cho Dodi** which he had suggested to me. He did a magnificent job and I was very proud and thankful. It was a tremendous experience for me. After the service a lady came over to me with a girl, about 13 or 14 years, and introduced me to her young daughter and said I

would like you to meet my daughter, and this is Mr. Berlinski. I looked at her, expectantly. She said, I would like to ask you a question. Can I see the score? She didn't look like she could count from one to three. I was snobbish and I said, "What for?" "I'll tell you why. Why do *you* use, in *your L'cho Dodi*, the kind of medieval, modal harmony and you become suddenly, neo-impressionistic in your **Kaddish**?"

My mouth was left open. I said, are you 13, 14 or 18. She said "No, I'm 19; I am a music major at Radcliff." And I realized suddenly we are standing in front of a new generation. They are not dumb or stupid and they will know what we are doing. They know about Schoenberg, Stravinsky, Bela Bartok, Bloch and they will know about us if we are worthy; if we have something to challenge their imagination. What I did not know, what Mills did not at that time tell me was that it was College Night and that all the college kids were there. We must be able to face them. To this girl the "tradition" might have been something nice, something worthwhile. They like "traditions" but she was satisfied that she got also, on that very same evening, a challenge to which she could relate herself critically, positively or negatively, I don't know. But she asked the question and I had to answer it. There were inconsistencies I had drawn from two different sources. One, historically, because the poem of **L'cho Dodi** is a medieval one and the other, the **Kaddish**, because that was so close to my heart. My brother had died and I wanted to set him a monument. There was no feeling about medieval or modernity involved. It just answered the purposes of someone who had suffered a loss. I couldn't explain it to her. But the most important thing was that she asked a question and that question has never left my ears because whenever we write music, we must think both where do we stand in relation to our tradition and where do we stand in relation to the generation to come.

Thank you.

Dr. Hohenemser :

If anyone can conduct 250 hazzanim at Madison Square Garden, he must be a beloved conductor. I know Oscar Julius and he is a beloved and respected conductor. I heard and you have heard Oscar Julius when he conducted at our first Convention in 1947 at the Juilliard School of Music, a children's choir. For a long time, until today, this impression was with me when he conducted this choir of young hazzanim. It gives me a great pleasure to introduce a great conductor who it is said, his approach to his calling is serious and reverent, always striving for perfection, a sensitivity for expression through cholar means, stressing points of shading, nuances, all that makes for the conductor of the status of Oscar Julius.

Mr. Oscar Julius:

I hope you can all hear me and if not it might be my privilege. I am in *the bechina-the* cantor who is invited for Shabbas. He has prepared a very fine **Sim Shalom**, which he thinks is going to go over very good; finally he sees that it is after 12 and he just can't deliver it. I am afraid the time is late but I shall try to make it as concise as I possibly can, although certain statements might be repetitious, but it will be in line with what I want to put across.

Mr. Chairman, distinguished co-panelists, hazzanim, guests and friends of the Cantors Assembly. It is indeed a pleasure for me to present to you this morning my personal views and feelings on the question, "What makes synagogue music traditional; how are musical traditions to be maintained?"

I do not profess to be the masterful composer, nor musicologist although I have composed and arranged many compositions for the traditional synagogue, non-commissioned, but rather a choirmaster who has devoted a life-time to traditional music in its loftiest aspects.

It was my good destiny to be born in this blessed country and raised in strict Jewish traditions and customs with all its color, though not always right. I state these facts for I believe it has a bearing on the very roots of traditional music as I conceive it. In order to discuss, or delve, into this controversial topic of this morning's session, we have to accept, if you will, that the synagogue, and the traditional Jew are inseparable. If we seek an answer to the question of what makes synagogue music traditional, we accordingly have to ask what makes a traditional Jew. There can be one answer. One who follows and adheres religiously to the Jewish traditions of his ancestors. Therefore, we have to infer that traditional synagogue music are those chants, known as *nuschaot*, which have been sanctioned and hallowed since the days when prayers took the place of sacrificial offerings.

What is "traditional" synagogue music? What, in essence, are the musical elements contained therein which differentiates the "traditional" from the modern or contemporary? I would venture to say that "traditional" synagogue music, rendered by the cantor or choir should possess that divine quality which will bring the traditional worshipper in closer communion with his Maker. Such music, artistically and sincerely rendered in its pure state is not for entertainment purposes but rather a means, if not predominantly so, to elevate from the material world to the eternal. The ingredients that make traditional synagogue music particularly for chorus: the melodic line should be first and foremost before any harmonic treatment; melody should be in the realm of *nusach* and not over-harmonized. It's a fact that the ear of the average, intelligent listener is eager to follow the melodic line of the composition, and if the melody is merely a series of sounds which is expressionless, incoherent it leaves the listener or worshipper in a haze or in a spiritual indigestion.

I should like to ask Cantor Brockman to sing for us the theme, composed by Dr. A. W. Binder, of *Hash Kivenu* which will better explain my point of view. This motif which you have just heard, simple, sincere and within traditional mode. It is further enhanced by its non-technical harmonization. This theme, I believe, is traditional music mainly because of its traditional *Haskivenu nusach*.

May I present another illustration of what I term traditional synagogue music, unadulterated, a fragment of *Ato Nosen Yod* from the *Neilah* service by Novakowsky. Listening to this traditional gem in its entirety one

actually breathes in the penitent aroma of the *Neilah*, again because of its *nusach* content. This as all synagogue music is and should be as fresh and acceptable now as it was in the early part of the century.

I am often upset why the Jewish composers of today, writing for the synagogue, have disassociated themselves from traditional synagogue music. What makes them look down upon the traditional with musical contempt? Is it a complex perhaps? Why the rebellion of contemporary composers, with the exception of a few, against "traditional" music? My assignment this morning is not to praise nor under-estimate the merits of modern music but in adherence to our specific subject and in defense of traditional music of our liturgy to which I have devoted more than 40 years of my life, I would like to make my comments and analogy of contemporary synagogue music.

Music as all other arts is the expression of the times and era in which we live. In recent years of turbulence up to the present day of world chaos, progress has been the keynote of technology, sciences and arts, music being no exception. Apparently the impact of such progress did not escape the Jewish composer, motivating him to write new and progressive music for the synagogue. As a result new musical thoughts and treatments have to be evolved. The question arises did they accomplish their purpose? Musically, yes. Liturgically, no. The traditional Jew who comes to pray cannot be satisfied in a sense with the best of modern music unless he feels and hears the mode or *nusach* of a specific service. That music must not necessarily have been performed on a Friday evening, Sabbath or festival, any week-day concert would be just as good. The Jewish traditional worshipper of the synagogue or temple, upon hearing a specific *nusach* chanted will invariably recognize the Friday evening, Sabbath or festival, thereby identifying himself with the occasion. If this is the case, why deprive him of that consciousness?

My remarks refer to the choral compositions no less than to the cantorial recitatives. In line with the above, I should like to illustrate the following: (Sings: *Mi Chamocha*). In this simple and unpretentious response, I am sure you have sensed, as well as I did, the aroma and flavor of the *Shalosh Regalim* and only because of its frame of that *nusach*. You will also note the admixture of the minor and phrygian modes which gives it an additional charm, yet in line with its basic *nusach*. This, my friends, is my definition of "traditional" synagogue music. I am not that naive to imply that traditional synagogue music be sugary and over-sentimental with its harmonic structure confined to the dominant and sub-dominant, with its lack of continuity and form or any dissonance - the only musical diet upon which our forefathers thrived in the ghetto. Some of us can still remember the days when the hazzan or the *dirigent* would have the second or third voice follow a *terza* and the bass puffing along in root position, in trombone fashion. For that matter, the cantor himself, in his recitative would swoon into ecstasies with the preceding *oi, oi vey*, or with an extra interjection of *ribono shel olam*. He would often brag about the juggling of the text thereby proving his ability with *peirush hamilos*. To further prove his hazzanic wisdom, he would resort

or stoop to a level of interpreting **hamilos** with actual physical demonstration, such as for the text, **ainayim lahem v'lo yiru; oznayim lahem v'lo yishmou** he would actually demonstrate it, and so forth down the line. Can you for a moment stretch your imagination, what would happen, when that cantor would on Yom Kippur chant the 12th **Al Chet (you can** look it up). This is no legend my friends, but rather a sad phenomena of **avoda zora** which contaminated the altar of the cantor not too many decades ago. Moreover, when the cantor wished to present himself in a classic vein, he would select for **the u'vnucho yomar**, the aria from "Pearlfisher" or "Rachelle" from La Juive, or even adapt a tune of the Volga Boatmen to the words and text of **shovas vayinofash**. I heard it myself!

As for choir compositions, anything from a waltz to a polka mazurka would do at any service. Thank the Lord that such abominable banalities and sacrilegious presentation of "traditional" music have petered out although some remnants of it are still left here and there. Such decadence in music was nauseating if not shocking to the intelligent worshipper who came for spiritual elevation to the synagogue, and not to, **l'havdil**, a burlesque or circus.

Of course, our musical tastes and standards have been raised. But why run to extremes? True, we have removed the shackles of the **klein shtetle**, or ghetto music, but why burden ourselves with the so-called renaissance of the synagogue music, which even the worshipper with aesthetic taste cannot grasp, especially, when he somehow feels that the inherent traditional motif, the **nusach**, has been stripped. Why not strike the happy medium in a path of non-extremes. The music of the modern age at its best has little or no bearing to the specific Sabbath or holiday, time or season. Liturgically, its purpose can be achieved if the composer employs strictly and unequivocally these traditional **nuschaot**, so rich and plentiful, indelible and hallowed since the centuries ago when the Jews began to pray after the destruction of the Second Temple. We haven't even begun to exploit the masterpieces of a Weintraub, Naumbourg Navokowsky, Alman and scores of others of such calibre. They have left a wealth of excellent material whose resources have not been fully tapped.

Let us for a moment examine another motif of genuine, traditional synagogue music by Navokowsky wherein he treats the same theme with 2 distinctly different harmonic backgrounds which I think is a very genial treatment. **Mogen Avot**. There is nothing exceptional about this-just ordinary and very pleasant. Now he takes the same theme and further text and he gives it a different dressing. Synagogue music of such nature is precisely my answer as to what makes synagogue music

"traditional." Liturgical music that is meaningful, simple and unpretentious. I would even venture to say that compositions of the old orthodox school, such as Shestapol, Blumenthal, Nisi Belzer, Zaidel Rovner and many of the others of that era could very well be renovated and re-arranged by composers of today to give it a new look or rather a new sound-a synthesis of the old and new, to be ever mindful, however, to preserve the traditional **nusach**, its very core. The **mezuzah** on our door posts can be as ornate and as expensive as one wishes, yet if it does not contain the necessary **parsha** of the **Shema**, it is considered **posul**--disqualified for use and for the religious purpose intended. If our modern composer, even for sheer experimentation, in a mood of unsophistication would mobilize his musical ingenuity to refine the liturgic music of the East-European cantor at the end of the 19th and beginning of the 20th century to recreate from the crude to the sublime then such a contribution to synagogue music today would perhaps be more welcome and acceptable than many Friday night service.

Not to exceed my allotted time, I should like to conclude with a brief thought. We all know that Judaism has verily made an upsurge towards traditionalism, particularly since the birth of Israel. It is no secret that testimonial synagogue music has found its way to many a Reform Temple and warmly accepted. I personally know of two such Temples. More and more traditional procedures are being followed. The congregants, who perhaps for the first time have heard such music, were somehow awakened from dormancy to a Jewish spiritual vibrancy. Consequently, if Jewish life is now returning to its traditions, isn't Jewish synagogue music an indispensable spiritual segment of Jewish life? Finally, I firmly believe that if our musical liturgy, in its "traditional" sense of the word be designed with a progressive and technical know-how as a means of enhancing the traditional modes and character, such music is here to stay as long as traditional Judaism will exist.

My thanks to the committee for affording me the opportunity of expressing my thoughts on this question. Thanks to you my many colleagues and friends for listening. God bless you all.

Dr. Hohenemser :

Thank you, Ladies and Gentlemen. We shall now have 15 minutes for questions-no statements only questions.

Hazzan Lubin, please state your question and to whom.

Hazzan Lubin: I would like to ask a question of Dr. Freudenthal. I listened to the **V'shomru** which was written in 7 different keys, that is modulated to 7 different keys. I would simply like to say, Beethoven when he

wrote a Sonata or the first movement of a symphony, he first presented an exposition which was never more than in one key, perhaps with a minute tonal deflection. Then in the development section he used anything from 5 to 13 different keys. But certainly the would fall into the category of an exposition rather than a development section and therefore I see no reason why the composer should enter into modulatory passages of some 7 different keys. Would you have anything to say to that?

Dr. Freudenthal:

The reason is not that it is one key for each day of the week. The reason is that the affinity to cantillation which I mentioned might lead to a tiresome interpretation if it stays in one key throughout the piece. Modulation to a new key which is related is not exposition. Modulation over many keys, unrelated would be variation and would be elaboration. You will find that it starts with the medium version; it starts in E minor it progresses immediately to D minor, most related key; it goes next into G major. It is very logical to go from the G major to the C major; from the C major into the E minor. Now comes a section which is absolutely a new sentence, **ki sheshet yomin**, here E minor goes to F. major and from F major to A minor I went back to E minor. This is the way I felt it. You cannot, I think, tell a composer to stay in his key if he feels that the concept of this prayer requires variety

Hazzan Salkov:

I want to address the question, perhaps to Dr. Berlinski because of some of the ideas he advanced. I think the question should really be to ourselves, the Cantors Assembly, but I would like to have Mr. Berlinski's opinion. We know that composers compose, out of his own emotional convictions and this is the kind of music, perhaps, that is non-acceptable to us and to our congregations. But if a composer composes, whether it be from tradition or from his own inner conviction concepts, he composes from his own emotional conviction. When we see this music as performers, as cantors, and we feel that we want to perform it, maybe we feel it because we think it is the thing to do; maybe that's the problem. If we felt the same conviction in performing a new work as the composer in composing a new work, I think that we would gain much more congregational acceptance of new music. I think that one of our basic problems is that because we are allied with tradition, we perform new music, tongue in cheek and the attitude gets over to the congregation and that's why they don't like it. I try not to perform something unless I sincerely believe it and I find no trouble getting new music across to my congregation when I feel the inner conviction myself.

Dr. Berlinski:

I would like to answer this, if possible. I do believe, in practical things. **The Kol Nidre** which I have composed was sent to a major congregation with the intention of a first performance next Yom Kippur. Needless to say this is a Reform congregation and perhaps not as tradition bound as some of the Conservative would be.

I sent recording to the rabbi and the rabbi made the following statements: "I would not dare have this Kol Nidre performed at Kol Nidre." And I made the statement, "I fully agree with you, too. It was not meant for the time being to be performed actually at Kol Nidre time. If we both agree let it first be performed at a regular concert as a piece."

He said, "I would like to sit in the audience, close my eyes and listen to it. Whatever will happen, will happen. I might come to the conclusion that it is good enough or sincere enough, or it is deep enough, it is religious enough to be presented but I cannot tell now."

This coming Sunday I am going to Philadelphia because I have a concert performance of this Kol Nidre at a regular concert organ recital concert that I am giving. Now this is just a question of procedure because none of us, can, with any degree of security predict what the congregational acceptance will be. We all take risks and I have been exposed to these risks as you are. Sometime we are right; sometime we are wrong. Sometime we go ahead too fast? sometime, too slow. It's a question of experience. I think that answers the question. There is not just one pat procedure. There are many angles under which a new piece could be projected first outside its original and liturgical situation.

Hazzan Leon Bennett:

I would like to put out a question. Looking at it from the point of the modern cantor, like myself, raised in this country, one who doesn't come from Europe, is it possible, we have such a deification of tradition? For instance, I came in with a musical background of western music; I felt obliged and almost a compulsion to completely forget everything I had learned in the western tradition so that we could become "traditional." Are not maybe the American, cantors, the people who are going to come up say, coming through the school, born in this country, how are they going to find their way to get a synthesis of the best in tradition with the new expression which is today possible. Anyone who can answer : ?

Mr. Oscar Julius:

The first question is to my mind, how can religion be inculcated in ourselves? It has to stem from childhood on, from the schools, from the shules, from the homes. This is the answer to the question. They have to be trained from childhood on.

HASHKIVEINU Andante Cantabile

A.W. Binder

Ex. 1.

HASH-KI VEI NU A-DO NEY

E-LO HEI NU SHO LPM VHA-MI DEI NU

MAL-KEI NU CHA YIM

ATOH NOSEIN YOD

D. NOVAKOVSKY

Ex. 2

Andante

EIN KEITZ SHEI CHO VO

SEI NU VEIN MIS POR L' NI CHO

CHEI ASH MO SEI NU

Mi CHOMOCHO (Festival eve.)

O. Julivs

Andante Cantabile

Ex. 3

Handwritten musical score for "Mi CHOMOCHO (Festival eve.)" by O. Julivs. The score is written in 3/4 time and includes lyrics in Spanish. The tempo is marked "Andante Cantabile". The score is divided into systems, each with a vocal line (Soprano, Tenor, Bass) and a piano accompaniment line. The lyrics are: "Mi - CHO MO - CHO BO Ei - LIM A DO - NOY Mi - NO MO - CHO - NE - DOR BA KO DESH NO RO S' Hi - los NO RO S' NO RO - SHi LOS - NO RO SEi - O SEi - FE LE."

S. Amf
Mi - CHO MO - CHO BO Ei - LIM A

T. mf

B. mf

DO - NOY Mi - NO MO - CHO - NE - DOR BA

dolce
KO DESH NO RO S' Hi - los NO RO S'

NO RO - SHi LOS - NO RO

f
Hi - LOS O

mp
SEi - O SEi - FE LE.

Cantor

MAL CHUS CHO RO U VO NE - CHO - BO KEI A YOM LI F

NEI MO SHE *Coro* ZEH EI LI O NU V' OM'

RU - ADO NOY YIM LOCH L'O LOM - - - -

VO ED. Cantor concludes in F minor.

MOGEIN OVOS

Allegretto

J. Novakovsky

Ex. 4

MO GEIN O VOS BI D' VO RO M' CHA

YEI - MEI SIM BHA A MO RO etc.

etc.

etc.

etc.

LARGO

Cantor

The same
theme
with different
harmonization

MEI NI ACH BIK' DU

etc.

SHO - L' AM L' AM MIDUSH' NEI O NEG etc.

etc.

etc.

YIZKOR

Eulogy in Memory of Departed Colleagues

by Hazzan William Belskin Ginsberg

My dear friends and members of the Cantors Assembly :

The purpose of this memorial service is not to depress us with the sorrows and tragedies of life, nor to leave us with the feeling of life's futility and despair. God, who is our strength and security has taught us that life has meaning-life has purpose.

The Psalmist declares that man was made "but a little lower than the angels and he was crowned with glory and honor."

Man is like unto a breath and yet he is as the angels. Physically considered he is from the dust; spiritually, he can approximate Divinity. Through his initiative and creative mind, space has been annihilated and time conserved, disease prevented, comforts increased and life itself prolonged. Man can remember and record his experiences so that future generations may learn from the accomplishments and errors of the past!

The poet may perish, but his lofty sentiments remain; the philosopher dies but his profound thoughts are transmitted to posterity; the composer departs this world, but his inspiring music continues to charm untold millions.

The Hazzan may go the way of all flesh, but the sweet strains of his song linger on. They have become entwined in the fabric of the Jewish soul. With this song he has touched the threshold of immortality, and though gone physically, they are bound with us and the coming generations in a bond of love and kinship fastened together and kept fresh forever in the song and music of the Synagogue.

When in tribute to our departed we brighten the lives of those about us, when we contribute to the enrichment of literature and music, religion and art, education and science, we are not dust, but we become a part of the immortal plan of life and we can reach the celestial heights of the Divine.

Remembrance is not merely the simple art of recalling, -of not forgetting; that is a negative sort of memory. There is also the positive side; that of continuing to labor in and increase the treasure house of faith, piety, prayer and love, which Jewish music has ever inspired. We have lost some of the great and inspired exponents of the best in hazanuth. Their voices are stilled: "Zion weepeth sore in the night, and there are none to comfort her."

An ancient legend tells us of a young boy who was wont to bring his grandfather a flower from the garden each Sabbath evening. Once when the boy brought a rose, his grandfather rebuked him sharply, "But why, Zeida, do you scold me? All through the summer I brought you a rose each week and you blessed me. Why do you scold me now?" "Ah," answered the old sage, "when you brought me the flowers in the summer, other flowers grew in their place, but now in late autumn when you pluck a rose, it will be a long, long time before another one grows in its place."

The old school of consecrated Hazzanim, to whom Jewish *neginuh* was the most precious heritage to guard and to love and to mold and to impart to our people, have passed into the great beyond: who will take their place? Is the climate of our generation and the coming generations conducive to the survival of the most precious possession? Will we inspire the Jew to come to the synagogue *lishmoah el harinah v'el hatifilah*, to sing the songs of God and His people?

This is our task and this is the meaning of this memorial service. This is the purpose of our having banded ourselves together in this Assembly.

We honor the memory of our sainted comrades, our inspired and dedicated hazzanim *zikhronam livrakha* by continuing the work which they handed down to us. But we must do so with fervor, piety, devotion and dedication-equal to theirs.

So we call to mind our departed brothers:

Isadore Adelson	Adolph Katchko
Bernard Alt	Jacob Kusenitsky
William H. Caesar	Joseph Mann
David Chasman	Gerson S. Margolis
Joseph Cysner	Jacob Schwartz
Harry Freilich	Hyman Siskin
Judah Goldring	Jacob Sivan
Jacob Goldstein	Mendel Stawis
Israel Horowitz	Isaac Trager
William Hofstader	Solomon Winter

For these departed whom we have remembered, we pray that peace and bliss be granted them in life eternal and may they find grace and mery before the Lord of heaven and earth.

And for us we pray,

Our God and God of our fathers, thou who art the life of our souls and the souls of the departed, grant that their memories may influence us for good. Teach us to emulate their trust in Thee, their integrity and self-respect their idealism, reverence, and sincerity, their devotion to the synagogue, to the Jewish home, Jewish learning, and Jewish music.

May this moment be not only one of memorial-may it also be one of dedication and promise.

May we who have gathered in loving remembrance of those who have left us, here and now consecrate ourselves to the pursuit of those ideals for which they lived and labored. Through our actions and our aspirations may we reflect honor upon them.

Then the historic chain of Judaism will be unbroken and they will become united with us-the living. In thee O Lord, they and we will be one.

Amen

In loving remembrance of our dear departed let us join in the sanctification of the name of the Almighty and let us rise and say the Kaddish together.

OPENING SESSION SIXTEENTH ANNUAL CONVENTION

Presiding: Hazzan Moses J. Silverman

There are sometimes prefaces which are more meaningful than the contents of the book. In the case of the individual whom I am about to present, this would be impossible. I grope for words to do him justice.

Unlike ordinary introductions, I must make this a personal and intimate introduction, but, at the same time, it will be an objective one because everything I have to say is so true.

You well know the responsibilities and problems that confront a president are numerous. One truly needs not only the counsel and cooperation of the administration, one has to feel the constant presence of friendship, interest, and dedication. To me, this particular individual has been everything that one could possibly hope for—and more. If possible, his personality has become warmer and more winning. His concern for his colleagues continues unabated. His rare preception increases. The element of challenge, no matter how great, seems to spur him on to greater creativity and even greater accomplishment. As the days, months, and years go by, my own affection for him deepens. Words could never adequately express how much he means to me. So you see, he, for the remarkable and unusual person he is, in addition to his many achievements, is his best introduction.

To my knowledge, this is the first time that a Hazzan has been requested to deliver the Keynote Address of our Convention. This, in itself, should demonstrate in what high regard and loving esteem the entire Cantors Assembly of America holds this cherished **"sheliach tzibbur"**. He is the chosen messenger of our Assembly. He is, indeed, the **"sheliach tzibbur"** of the **"shluchey tzibbur"**.

It is a great privilege and an extreme honor to present the Executive Vice President of the Cantors Assembly of America, and my beloved friend, Hazzan Samuel Rosenbaum.

KEYNOTE ADDRESS

by HAZZAN SAMUEL ROSENBAUM
Executive Vice President
Cantors Assembly of America

Honored guests, colleagues, and friends:

In behalf of the Cantors Assembly it is my **privilege** to greet you and to bid you welcome to this, our sixteenth Annual Convention. Once again we are happily met in these wonderful surroundings to learn, to listen, to talk, to sing, to discuss and ponder **new ways in which** we can better serve our Maker through service to His children—the men and women of our congregations.

If past conventions are any indication, there will be time, too, for things other than the spirit and the mind, and that is as it should be. For we are here to relax, to meet old friends again, and to enjoy to the fullest the brief time we **have** in each other's company. Fortunately, **Judaism does** not frown on enjoyment and happiness—the **Hasidim** thrive on it—and even a **Misnaged** is en-

titled to some pleasure. So, as Harry Golden puts, "Enjoy, enjoy."

Part of our enjoyment, it seems to me, must come from looking back at the past and noting with some satisfaction the distance we have traveled in so short a time; the progress we have made over so few years.

Hazzanim had dreamed and planned for generations of setting their house in order, of returning dignity, respect and a philosophy of service to their calling. But it was not until that cold morning in February, 1947, under the impetus and guidance of David Putterman, when the Assembly was founded, that the achievement of these goals began to emerge as a reality. While it is not a simple matter to chart the progress from day to day, looking back with the perspective of history, we can see how far we have come.

Those living in the Roman Empire during the year 476, for instance, the date which historians have subsequently pinpointed as the onset of the decline of that civilization, heard no sounds of imminent destruction, saw no signs of the decay that was about to overtake them; they probably went about their business as usual, hardly noticing that their generation had come to one of the most critical crossroads of history.

So it is not surprising that many Jews, as they go about their daily living in this mid-twentieth century, are unaware that Hazzanut has for the past sixteen years been involved in a quiet revolution, a revolution **which, I am** certain, history will pinpoint as beginning in 1947. In the past years since then, the American Cantorate began to come of age and we are gradually but surely beginning to see in clear focus our role on the American scene. We now know who we are and what we are. We know, too, what we must yet become. No great goal is ever fully achieved; ours, too, is still beyond our grasp. But I dare say that no one can dispute the fact that we have come a long way towards it.

In those early days in 1947 the Assembly pledged itself to further the cause of Conservative Judaism and dedicated itself to the conservation and enhancement of our traditional musical heritage; to establish and maintain the highest standards for the Cantorate; to bring to it a sense of **Kedushah**; to adorn it with dignity and respect; to **widen** the horizons and deepen the interests of Hazzanim so that we might better pursue one of the noblest callings man can have on earth—to lead fellow man in prayer.

From these goals and standards we have never found it necessary to depart; our credo we have never needed to amend, diminish or alter.

Today we have a proud and stable organization of well over 300 Hazzanim serving congregations across the land and in Canada; Hazzanim who meet the **highest** standards of character, service and knowledge.

What kind of men are these members who constitute the Cantors **Assembly** of America? What body of knowledge, education and talent do they bring to their profession?

I think you will be interested in some simple statistics.

More than half of our membership attended a recognized **college or university; 63 earned degrees.**

Two-thirds attended *yeshivot* and other recognized institutions of Jewish study. Nine of our members possess rabbinic *smicha*.

180 of our members attended a recognized music conservatory; 50 received diplomas.

76 attended a school for Hazzanim in this country and abroad; 50 received degrees.

24 have had musical works published and their creative works are known to hundreds of congregations.

As you can see, these statistics cover only those who attended recognized institutions of learning. But each of our members pursued professional studies to prepare him for his calling. Until recently, I need not remind you, there were no schools for Hazzanim and students pursued their studies in the ancient tradition of master to pupil, and they bring to their profession much of the inspiration, dedication and talent of these masters.

And so, over these last sixteen years, this revolution went on and the flag, the battle cry of the revolution was study, learn, investigate, improve, grow. And each time we met, whether in convention or in regional meetings, we spent our time, not on political haggling, but on the quiet revolution, on learning, listening and discussion, returning to our posts refreshed, renewed in spirit, inspiration and knowledge.

We began slowly, but gradually the pace increased.

We published a newspaper-the only one in the world devoted to Hazzanut.

Each year the printed proceedings of our annual convention-reflecting ever increasing activity-grew in size and in depth, in scope and in interest.

Then we took a giant step and instituted a program of commissions to contemporary musicians to create for us badly needed new works which would reflect the sound of the world and the times in which we live and would some day constitute our *yerushah* to the generations that would follow us.

First there was the wedding service by Mario Castelnovo-Tedesco, a courageous first attempt to provide music of Jewish sound, Jewish interest, Jewish *taam* for a Jewish wedding, in the hope that gradually it would replace the secular music-good and bad-which for the lack of anything better was being heard at Jewish weddings.

And, strange enough, this was not a service for the Cantor! These were processional songs for chorus and soloists. Our first thoughts were not to replenish our own repertoires; what came first would be what the Jewish community needed most urgently.

Again, this principle guided us in our next project, in publishing the entire *Birkhat Hamazon* set to music. For the Cantor? No, he did not need it. It was to fill a long-felt need of our congregations-and they came first.

Our next two publications were aimed at raising the musical level of the congregations we serve, and we published two masterful volumes. Stocked full of hazzanic recitatives? No, melodies for congregational singing, melodies now being sung across the breadth and width

of America from Volumes 1 and 2 of "*Zamru Lo*." Volume 3, I am proud to say, is in preparation.

Then, for the first time in history of our people, we went directly to today's Jewish composers and commissioned them to write hazzanic recitatives? No, to write great choral works to liturgical texts urgently in need of new musical settings. Two years ago in this very room we heard the world premiere of these compositions.

But we had only begun to accumulate the *yerushah*. Last year, seeking to underline the ties that bind us to *Eretz Yisrael*, we asked fifteen of Israel's leading composers to write for us a service that would resound with the melos of the Holy Land, and once again Jewish composers were writing liturgical song in their own land and in a tongue entirely their own.

This year we looked beyond the immediate needs of the synagogue service, to the wider needs of the Jewish people. No music properly celebrating our great Jewish festivals had been written in this country. It was time, we thought, that Jewish musicians and Jewish poets should provide Jews with music for celebrating the great holidays of the Jewish calendar, and so, again, two new works, dedicated to Passover and to Hanukkah, were commissioned, and the work was done, and will be heard in this hall tomorrow night.

And we are saddened beyond my ability to describe without tears, that the proud creator of one of these works, Abraham Ellstein, of blessed memory, will not hear his own masterful creation. But Abe would have wanted us to continue to sing-for he was one of us-he understood our needs and we understood, appreciated and stimulated his great talent. He was a Jew and a Jewish musician to the very core and his works will proclaim it down through history for so long as a Jew has ears to listen and a heart that beats in time with his people.

And, all the while, the revolution among our colleagues went on. And the revolution took courage. Courage to strike out in new directions; courage to remain steadfast to new principles no matter how harsh or visionary they seemed at the time. It took courage to withstand indifference in high places. Courage and heart were needed to call to task colleagues and congregations who fell by the wayside. The results, however, have proved more than worth the effort.

The results indicate that our congregations have reacted to the existence of the Cantors Assembly. Reacted in a way that has reflected a growing stability in our profession; a growing and appreciative approval of the service being rendered now by our colleagues.

Here again you may be interested in a few statistics.

Over 80 of our members have each served their own congregations for more than 10 years. Twenty-seven of us have served one and the same congregation for more than 15 years and twenty-five of us have served one congregation for over 20 years.

Just think what this means-not only to the hazzanim themselves but to their congregations. What a sense of continuity, stability and growing spiritual influence these men bring to their congregations. Who can measure what such a binding of spiritual and musical ties can mean to the life of a congregation and how much love is re-

flected back to the synagogue when a Hazzan so enshrines himself in the hearts of his people. What a potent force for good his presence alone produces in their midst.

Such records were great rarities in the days before the Assembly. We remember all too well how some of our finest pulpits were once in the hands of managers and agents who moved their clients about like men on a chessboard to develop an income for themselves.

But, aside from our work with our membership, there was the fulfillment by the Assembly of a half-century dream of Hazzanim and synagogue Jews. While the dream was particularly dear to Hazzanim, the implications of its fulfillment are as wide as Judaism itself and are permanently tied to the future of synagogue life in America. I am speaking, of course, of the major part played by the Cantors Assembly in the establishment and the continued support of the Cantors Institute of the Jewish Theological Seminary of America.

In the course of the ten years of the Institute's existence, the Cantors Assembly has raised more than \$200,000 towards its support and has already welcomed more than a score of graduates to its ranks as cherished colleagues.

An organization that can boast of such a record, accumulated over so short a time as sixteen years, should be proud of its achievement. Have we not taken a profession that, only a short while ago was submerged in chaos, plagued with incompetence, and moving in a new American environment without understanding or purpose? Has not the Cantors Assembly in good Jewish tradition taken the *hol*, the profane, the commonness, out of our calling? Has it not brought to this profession a *sense of Kedushah*, a sense of sanctity? Has it not, with its standards and discipline, adorned Hazzanut with dignity and with respect? Has it not widened the horizons and interests and abilities of its members? Has it not guided them and stimulated them to ever greater activity? And has not the Hazzan of the Cantors Assembly reflected it in growth of stature, service and influence?

Yes, we have a right to be proud! And, yet, from this point of accomplishment and achievement we can still not be content. We must continue to turn our eyes upward. Being human, not everything that we have done has been right and not in everything that we have attempted have we succeeded.

But we have set for ourselves a model toward which we continue to strive. Its achievement comes nearer with each year but it is **not** yet within our grasp. Particularly, this year, there have been those who questioned our goals, our motives, our models, and even the position we occupy in the Jewish community. So perhaps it would be proper once again to focus our attention on our **hope**—our goal—and once more to state it clearly.

Our goal is for the attainment for each Hazzan of that stature in Jewish life **which** history, tradition and the evolving socio-religious structure of today's Jewish community would indicate **he** should occupy.

Let us answer frankly, **how** do we, the Hazzanim of the Cantors Assembly, of the Conservative Movement, look upon ourselves? What do we believe we are and **what** do we do?

First and foremost the Hazzan is today what **he** has always been: the *Sheliah tzibbur*, the one figure who is by virtue of long training, exemplary character and a God-given gift, appointed by a congregation in Israel to stand in prayer before the Almighty and to exercise all the ritual and sacred functions which tradition, *halachal* and long usage have ascribed to him.

Thus it follows that the Hazzan is, in the performance of his duties, a spiritual personality, a minister, a clergyman, a *klay kodesh*. It is inconceivable that an official in the synagogue who deals so intimately and so regularly with matters of prayer, ritual, and ceremony should be denied that designation. How can anyone deny the sanctity of his duties and office? Is there a more sacred task which is performed in the synagogue? We must not be misled by the fact that the Hazzan's major ministry is in music. Music in Jewish life is not something tacked on to it. It is a sacred part of the warp and woof of its fabric from birth to death. It is the music of the Sabbath, the Fast Days and the Festivals which give them each their unique and traditional flavor. It is the music of the synagogue that stirs the senses and opens **the** heart of the Jew.

The mission of the Hazzan as he stands at the *Amud* is not an easy one. He must be constantly aware that his chief task is that of exegesis, of interpretation; to make out of music and sacred words a prayer. While sincerely beset by doubts of his own inadequacies and by the awesome task which is his, **he** must arouse the congregation, to awaken it to its shortcomings, remind it that it stands in need of prayer and then lead it to its achievement.

Is this not the real task of a minister?

And let us remember that the Hazzan of today is no longer the once-a-week, or once-a-month occupant of the pulpit. His musical talents and influence have interpenetrated every phase of synagogue activity. It is to him that the affiliates of the congregation turn when their needs are cultural and musical. His talents and knowledge serve the entire gamut of congregational life 365 days of the year. And if synagogue music has enjoyed a renaissance over this last decade, and indeed, it has, it is due in a great measure to the impetus and inspiration provided both composers and publishers by the Hazzan. For he is the instigator, the prober, the innovator, the experimenter who by his persistence has raised the musical sights and the musical levels of his congregation. Thus fulfilling the twofold *mitzvah* of transmitting and enriching our musical heritage.

Secondly, the Hazzan of today is a pastor. He joins with the Rabbi in visiting the sick and the bereaved, assisting in times of joy and at times of stress, participating in all weddings and funerals within the synagogue family adding to these occasions their inimitable and appropriate tone.

Thirdly, **the** Hazzan has always been *an askanb'tzork-key tzibbur*, an active participant in the affairs of his community. He is to be encouraged in such activity. In addition to serving a congregation, the Hazzan is also in the service of the Jewish People and his loyalty is to that people.

In the years of struggle which preceded the establishment of the State of Israel, in the early days of the Zionist movement, was there ever a gathering of Jews in which the mood was not set by a Hazzan singing the songs of the *Yishuv*? Warm, sentimental, courageous songs which as much as anything else that followed drove the love for Zion deep into the hearts of American Jews young and old and helped to encourage and hearten them. It is the Hazzan who has placed the Israeli song on the lips of American Jews. Jews who know no other Hebrew and have almost no other cultural bond with our ancient homeland sing its songs and are thus joined subtly but surely heart to heart with our brothers in Israel. We can be proud of the very real share we have had in the miracle that is Israel and in making it meaningful and appealing to the American community.

These are the three great roles and functions of the Hazzan. Of course, each Hazzan in each community may, by virtue of a special talent or a special need, perform special additional tasks but these serve to enhance his position. Preparing *b'nai* and *b'not mitzvah*, instructing in the religious school, inculcating the love of Jewish music in young and old are hardly secular occupations. They are rather, additional inimitable ways in which the Hazzan enriches Jewish life in his community.

These are the major aspects of the duties and responsibilities of the Hazzan of our Assembly and, in their performance, our men have gained the love and affection of the congregations they serve. They have sunk deep roots into their communities and for many, many of them recognition of their status has long been a *fait accompli*. I am certain recognition and stature will follow, too, for the profession as a whole. The history of the last sixteen years has moved us much too far, for us to turn back, or to be turned back. And if conflicts arise, if there are questions in some minds about this right or that right, this is only to be expected in times of transition.

There are no sure solutions for these conflicts. The Hazzan will assume his rightful position in the synagogue by the encouragement and assistance of the Rabbis and an enlightened laity who must soon come to know and believe that our motivations and goals are sincere and in the best interests of the Jewish people.

For many of our colleagues, *en zu agada* for they serve happily side by side with sincere and devoted Rabbis—each contributing from his own resources and each in his own fashion adding to the enrichment of the spiritual life of their congregants. They realize that just as the role of the Rabbi is a far cry today from what it was thirty years ago, so too, has the cantorship evolved and grown.

But the attainment of our goals as Hazzanim, as important as they may be, is not an end in itself. It is only the means to a greater goal: to assist in the establishment of an American Jewish community in the tradition and spirit of the great communities of the past. We owe that to ourselves and to our history, having seen with our own eyes the utter destruction perpetrated on the great Jewish centers of Europe—communities which once glittered like jewels in the crown of the Almighty. This is the task, here on these blessed free shores of America, which has

been bequeathed to us—to all Jews, but particularly to those who would lead.

Long ago the responsibility for leadership was already being questioned when two of the leading rabbis of their age, Rav and Shmuel, asked what seemed like a peculiar question. Rav asks: “For whose merit was the world created?” Shmuel answers: *Bizchut Moshe*—For the merits of Moses. Rav says: *Bizchut David nivru Haolam*—The world was created for the merits of David.

Rashi interprets this discussion, which seems to us rather naive for two such great minds. Rashi says: For the sake of Moses because he was to receive the Torah and give it to our people; and for the sake of David because he was destined to sing many hymns and songs of praise to God.

What the rabbis meant was, who was more responsible for building Jewish life? One said Moses who gave us the Torah. The other says David, the sweet singer of Israel.

I think we must agree that both are correct. If we want to speak of the influences that have helped build Jewish life, particularly here in America, we certainly have to look to the successors of Moshe, the Rabbis, who must transmit the Torah to our people. But we have also to look to the successors of David, the singers of our people. Both can do important work and both can help to build Jewish life in this country. Both have the future of Jewish life in their hands, for the passage concludes *Sh'nui Parnasim tovirn umdu luhen I'Yisrael, v'eilu hem: Moshe v'David*—Two great leaders arose in Israel: Moses and David.

It is high time that the successors of Moses and of David joined hands and forces, not only singly in individual congregations, but collectively. When we each—the Rabbinical Assembly and the Cantors Assembly—go our separate ways to consider what's best for American Jewry, how better to serve it, how better to educate it, how better to awaken it to its role and its responsibility, are we not fragmentizing instead of uniting Jewish life? Is it not time that we began to talk to each other—not only in emergencies, but in our daily efforts of building Jewish life? With talking will surely come understanding and with understanding, the true cooperation of which our tradition speaks: *Sh'nui parnasim tovim umdu luhen Yisrael*.

In the decades ahead the American Jewish community will become of age. Its broad outlines will gel and fix and its character will be shaped. We shall find that no matter what the final form of that community will be it is most certain to be unique and different. Different from the ghetto, different from the shtetl, different from Spain, different from Israel—different from all Jewish communities of the past. For the first time in the history of our people a Jewish community has the opportunity to develop—to use the term of Ahad Ha-am in *herut betokh herut*, to develop in an atmosphere of inner spiritual freedom within the context of external liberty.

It is our task to lead Jews to live as Jews in this free environment and to perpetuate the sacred teachings of our faith in the open air of liberty with as much loyalty and zeal as under the stress of persecution. We have to make certain that our faith and our people are not such that, when given the opportunity and material advantages, they crumble away in disintegration.

Getting people to attend the synagogue is only part of the job. What is even more important is the degree of religious and spiritual influence which is exerted on those who attend. Merely attending the synagogue as a means of deriving intellectual or dramatic or social entertainment can have little value. The question is not only of mere attendance; the problem is qualitative as well as quantitative.

We know well what is yet to be accomplished. Synagogue pews which once upon a time were crowded with connoisseurs of the liturgy and Hazzanut, and most important with *daveners*, are now empty, or at most, occupied by new, silent and staring faces.

In the years ahead we and the Rabbis will need to study these faces to learn their needs, to reach them, to interpret to them the beauty of our faith and our tradition. These faces, for the most part, are silent not out of choice but because they are not at home in the synagogue. They are truly lost souls. Our task is to lead them back, to help them find their way to a renewed faith in the One God whom they have come to praise.

As Hazzanim we must consider the revival of Jewish worship one of our most important tasks. Jewish worship will flourish only when the worshippers develop an understanding of Israel's eternal role in history and when they are possessors of a deep conviction as to the value of the Jewish way of life for themselves and for all mankind.

This is not a task for the Rabbi alone. We have a great share in it.

There is a great vacuum of *Yiddishkeit* developing in synagogue life. There is great activity and great noise but altogether too few lasting accomplishments. Many of our synagogues are straining to lure Jews to them by means of "strange fires"—bowling, New Year's Eve parties, dancing lessons, bridge lessons, baseball pools, gin rummy tournaments. Punishment for the bringing of these "strange fires" upon sacred altars is the same today as it was in the day of Nadav and Avihu: destruction of the spirit while the body remains alive. Surrounded by new and beautiful synagogue structures, the Jewish spirit is dying.

This great cultural vacuum building up in our synagogues is no different than a physical vacuum. Nature, say the scientists, abhors a vacuum. Sooner or later it gathers enough force to displace it.

It is our job, the Rabbis and the Hazzanim, together with a small but devoted nucleus of laymen, whom Bialik has called the "weavers in secret," to displace that vacuum with activities which bear the unmistakable stamp of Judaism.

All of us need to resolve now, never to give in to the wave of vulgarization which threatens to engulf us. We, who have studied the history of the Jewish people can appreciate the terribly slow growth of its values. We have seen our people and all that it held dear almost go under and then, time after time, mysteriously, miraculously rise again—in a new environment-readapted to its new setting, stronger and more virile than ever before. Having observed this in countless repetitions from Nebuchadnezzar to Hitler, from the plains of Meso-

potamia to the crematoria of Germany, how can we be less than convinced that Judaism is a supple, vibrant living force which calls us to itself and bids us to create anew? Can we do any better by ourselves and by all mankind than to tie ourselves ever closer to this ancient yet ever new way of life? At our disposal are the vast resources of three thousand years of Jewish music, tradition and literature.

This is the real task facing Jewish leadership. To be constantly on guard that the community is built on the eternal tradition and values of our faith and not on the glittering, the fleeting and the trivial. To point out at all times what is good and what is not; what is genuine and what is false, whether it be popular or not. To perform the functions of the *kohanim* of old as envisioned by Ezekiel: *V'et ami yoru ben kodesh l'hol, uven tameh li'ahor yodium*. "And they shall teach my people to discern between the holy and the common and between the clean and the unclean."

As we go about our tasks in our communities we must gather the courage to lead. We must show the way to a positive and meaningful Jewish life in America.

This is the creative task that lies ahead. As artists we know the pangs and rewards of creativity. When an idea, an image, or a melody is first born in the mind of the artist its form, its measurements, its bounds are incalculable. It is just a dream and it cannot be grasped or contained. And later, much later, when the work has been completed its effects are also unmeasurable and incalculable. Who can tell how much pleasure a Mozart sonata has brought to the world—or a Mona Lisa? It is boundless, endless.

But the road that leads from the dream to the completed masterpiece can only be traversed with the greatest care, with accurate measurement, with knowledge, with courage and, above all, with work.

Our dream for a proud Jewish community is the amorphous masterpiece that we carry in our hearts. Its dimensions are still vague; its boundaries, its coloration and figuration are as yet unmeasurable. In time to come, when the dream has been translated to reality, who can predict the pleasure, the greatness, the richness and the joy which Jewish life will then afford us?

But between the dream and the reality there is the thinking, the planning, the measuring, the doing and the work, the work, the work.

We are now poised between the dream and its fulfillment and there waits for us the thinking, the planning, the measuring, and the doing: the work, the work, the work.

Vihi noam Adonai alenu,

Umaase yadenu kon'na alenu

Umaase yadenu, konenayhu.

Be gracious unto us, O Lord, and be with us. Establish Thou the work of our hands for us. Yea, the work of our hands establish thou it.

Amen.

TUESDAY, APRIL 23, 1963
MORNING SESSION
WORKSHOP IN HAZZANUT

“THE LEGACY OF THE GOLDEN AGE OF
HAZZANUT”

Hazzan David J. Putterman, Chairman

Participants:

Hazzan Israel Alter

New York City

Hazzan Abraham Shapiro

Union, New Jersey

Hazzan Samuel Vigoda

New York City

Hazzan David J. Putterman:

A legacy, as we all know, is something that has been left to *us* by our ancestors. A legacy is a *yerusha*. A “Golden Age” bespeaks a period of progress, of the flowering of a civilization or of art. In our particular instance we shall discuss the flowering of the art of hazzanut, and hazzanut, as you all know, is an all-embracing form of art. As I had occasion, at the Jan Peerce dinner last week to mention, hazzanut embraces artistry, vocal prowess, Hebrew, knowledge, *dinei tefillah, nusach* -all of these things embrace the art of hazzanut. Your committee has chosen very wisely, indeed, the participants in this morning’s session. I am so sorry that our first speaker, Hazzan Todros Greenberg, will not be with us. I have a telegram wherein he apologizes and expresses his deep regret that due to his illness he could not be with us. Yet, I would be remiss in my duties, if I did not mention the fact that we of New York City, in particular, have always been privileged to have in our midst great hazzanim and great artists. In Chicago our colleagues have indeed been privileged to have had as their dean of hazzanut, the beloved, respected, revered and admired Todros Greenberg. His absence this morning is our loss.

What can an American hazzan say about Yisrael Alter? All that I can tell you is that when I *was* a *meshorer*, many years ago, (and I’ll tell you something about that later on when I introduce someone else) when I was a *meshorer*, it was my privilege to have sung in a choir which appeared with Hazzan Alter in a concert in New York. I don’t remember the year and I don’t recall the event, but I do remember Yisrael Alter. I have a vague recollection of the event, but this stands out, that this man must have unquestionably had influence upon my *life*. Those of you who were *meshorerim* will remember that a meshorer seldom listened to what was going on. He had to be prodded to participate in the choir; but to listen to the hazzan, *shoin upgeret*; but I recall so vividly that on that one occasion this man left an indelible imprint upon my childish mind. If the subconscious dictates to the conscious, the influence which he inspired within me at that time, must have subconsciously directed my conscious to become a hazzan. We are indeed privileged to have him in our midst again this year and the pearls of wisdom which he left with us last year will always remain as an unforgettable memory. Hazzan Alter is scheduled to speak of Sounds that Linger and Musical Reminiscences. I would like to say that not only the

sounds which Hazzan Alter has emitted throughout his active career but the recitatives which he leaves behind, his personal inspiration to all hazzanim who have crossed his path, will remain with all of us as a perpetual heritage. I give you Hazzan Yisrael Alter.

Hazzan Samuel Vigoda:

In scheduling the session, “Reliving the Golden Age of Hazzanut” the Cantors Assembly of America has, in my opinion fulfilled a great need and made a step in the right direction.

It is indeed fitting, proper and profitable that the Hazzanim of our generation should once in a while stop to take stock to determine whether they are headed in the right direction.

It is worthwhile for them to devote a moment of soulsearching and contemplation turning their gaze toward the past to try to get acquainted with the glorious history of Hazzanut and mainly to fix their attention on the giants of our profession, who have gone to their reward and have left us a rich heritage of which we may justly be proud.

Just as the branches of a tree must of necessity look to the stem and to the roots of the tree, from which they sprang for their lifeblood and nourishment which will enable them to flourish and to bring forth wholesome fruits so it behooves us also to look for inspiration and guidance to those who have by their blessed activities paved the way for us.

Only if we study the lives and the great accomplishments of the great names of the cantorial history, will we be in a position to better plot and design the future course of Hazzanut in America.

To spin a little further the analogy, the branch would soon wither, were it suddenly to get the notion that it wants to sever its connection with its tree parent, to Stand henceforth apart on its own feet and to have nothing further in common with the roots.

Granted that Hazzanut in our modern times is bound to develop in some details in somewhat different directions from the ones that were in vogue decades or centuries ago, still it would be the height of folly to abandon the basic traditional principles which have stood the test of time and which are at the root of our calling.

We must build up upon the solid foundation the genuine rock of our historic traditional bases, which were preserved and handed down to us from generation to generation by our predecessors, if we want to make sure that we don’t wander far afield and lose contact with our enviably glorious past.

We can point with justifiable pride to the vital role which the Hazzanim played throughout our history in the preservation of Israel.

The great *Shlichey Tzibbur* of yore did not consider themselves as singers, performers. They did not look at their task as a job, a profession. To them it was a privileged holy lofty calling in the service of God and their people.

If the persecuted Jewish people kept up their spirit and courage in the most trying situations and oppressive circumstances under which they were forced to live for centuries, surrounded by jealous unfriendly neighbors, it was in great part due to the influence of their Hazzan.

Their lives were pitifully empty and hard as a rule, but came the Sabbath the harried hounded Jew shed his worries, forgot his tribulations and became a changed man, with an extra soul. He dressed in his best and went to the synagogue.

The Cantors song lifted his spirit and carried him away from the drab bleak realities of the day into the dream-world of tomorrow, when things are bound to look up and when the redeemer will come to Zion. The promise of a brighter future contained in the psalms and prayers interpreted so convincingly, with such eloquence and with so much feeling by the Hazzan, brought healing to the heart of the disillusioned, bitter down trodden Jew.

His inspiring prayer infused new hope into his listeners, giving them the moral strength to carry on in the face of seemingly insurmountable obstacles and not to despair, weaken and fall under the crushing burden of hate and discrimination which they encountered in all walks of life.

The song lingered on and all during the week in his darkest moods and bluest moments the Jew found relief, comfort, encouragement and relaxation in the melodies of his Hazzan which he hummed to himself while working.

There is even a recorded instance when a Cantors voice saved the life of 3,000 fellow Jews. In 1648, time of great persecution when the famous Hazzan Reb Hirsh Zivitover recited the *Mole* prayer in memory of the victims of the pogroms his heartrending prayer so moved and melted the stony hearts of the *Tartars* who were present at the giant common grave into which they were dumped, that not only did they regret their own past misdeeds, but they also forced the Cossacks to release the 3,000 Jews which they were about to slaughter.

Times have changed, Israel came into being true, at a cost unprecedented in history. The hazzanim have still a great mission to fulfill. Just as they have always marched as the vanguard of our people, so they must continue to be in tune with the soul of their coreligionists and to express in the prayers the innermost thoughts, hopes and aspirations of their people.

Hazzan Alter:

(Translated from the Yiddish by SAMUEL ROSENBAUM)

Seeing you rise in my honor I am reminded of the time I first came to South Africa. I was chosen, at that time, to be a chairman of the local chapter of the Friends of the Hebrew University and Habima. Every time anyone wanted to address me as chairman, they were faced with the ticklish question of deciding what to call me. Was it to be Hazzan Alter, Cantor Alter or Rev. Alter? Finally, seeing their predicament, I announced at one meeting that it would be all right with me if they called me Hazzan Alter so long as they never would refer to me as *der alter hazzan*.

My dear Mr. Chairman and my dear friends:

Today as I read the title of this Work-shop, which constitutes the subject upon which I am to address you today, I am reminded of one of the most interesting experiences in my life. It happened in the years 1921-22 in the city of Vienna. At the time a rumour spread like wild-fire among the Jews of Vienna that the famous Bereditchever hazzan was spending some time in Vienna just prior to leaving for America. I was, at that time, the youngest of the hazzanic community of Vienna and my rabbi, a saintly man, said to me: "Young man, let's find out if there is any truth in this rumor; let's see if we can find the Bereditchever hazzan and learn what his plans are."

I went out and without to much difficulty I found him in a hotel. I was helpful in obtaining a post for him for over Shabbos and shortly thereafter he officialted per the arrangements I had made. The Bereditchever hazzan, of course was, as anyone who has the honor to bear the title of hazzan must know, Hazzan Ephriam Shlepak—"Freuke" as he was familiarly called in those days.

When Shlepak finished *Shaharit* that Shabbat morning and had reached the point of *Av Harahamim*, I had the wonderful satisfaction of seeing my saintly rabbi surreptitiously pull a handkerchief from his pocket and wipe away a tear. This proved beyond all doubt to me the greatness of Freuke Shlepak.

And so we did whatever we could to help Shlepak pass the five months he was required to spend in Vienna before leaving for America. My teachers told me, I was still young enough to continue my studies in hazzanut, that I need not come to them for any lessons while Shlepak was in Vienna. "Just go and listen to Shlepak *daven*. You will learn more from him than from any lessons we can give you."

Since no one is listening anyway, let me confess that I listened very intently and I even confess that I "stole" a thing or two from him during those months.

In those days there lived in Vienna a rabbi who, unfortunately for hazzanim, was a great musician. Some hazzanim suffer enough from rabbis who are not musicians. Can you imagine what a rabbi who is a musician and a fine one can do to a hazzan? I met this rabbi in the street one day. He stopped me and in his most rabbinical tones said to me: "Hazzan Alter, have you been to hear Hazzan Shlepak?"

I told him that I most certainly had heard him. "As a matter of fact, I have heard him each time he has officiated. I have never missed him even once."

"Well, what is your opinion about Hazzan Shlepak?" he asked.

"My opinion?" Why, of course, he's an angel. I have never heard anyone like him and I may never hear anyone to compare with him. He is simply magnificent," I answered.

The rabbi looked at me up and down; put his both hands on my shoulders and said to me: "I can predict that you will one day be a great hazzan in Israel."

I was pleased but puzzled. What has my appreciation of Shlepak got to do with becoming a great hazzan?

"Don't you understand?" he said. "I will explain."

"One day three men came into my home. They were obviously in mourning. Their father had just died. They invited me to deliver the eulogy at their father's funeral. In order for me to deliver a eulogy I had to know the nature of the man I was eulogising-what sort of person

he had been, what he had done and so I began to ask certain important questions. I found out that he had been active in all sorts of business dealings. They couldn't quite put their finger on any one type of business, but they made it clear that he had been a business man. Unfortunately, this gave me very little on which I could pin my eulogy. So I tried another approach. I asked them how old their father had been. They told me that their father was 80 years old. "In that case, I will come."

I went to the funeral and went up to the pulpit and this is what I said:

"Here before us lies a Jew who had the privilege in his lifetime of knowing honest Jews! He lived 80 years ago."

The rabbi continued:

"You must understand, Hazzan Alter, when I ask my own cantor what he thinks of Shlepak, he tells me that Shlepak isn't any good. So you understand that if in his opinion Shlepak is no good, he himself can hardly be any good. But if you tell me that you think Shlepak is wonderful then I promise you that you will some day be a great *davener*."

My friends, this points up, I think, your own abilities in hazzanut. The respect and attention you give to the "Legacy of the Golden Age" makes me certain that you understand and appreciate hazzanut. And since you understand and appreciate it, I can only say of you as the rabbi said of me, that you will be fine hazzanim.

We are now in the month of *Nissan* with which, according to Rashi, the Torah should have been begun. Rashi says the Torah should have been begun with the verses, "*hachodesh hazeh rosh chodashirn lachern*." The whole world asks why was it necessary to say *lachern*. The verse could have said "*hachodesh hazeh rosh chodashim*." An answer comes from one of the ancient *me-forshim* who says: "Hachoclesh hazeh. . . ." As you know the moon is symbolic of a month in our Tradition. Take a look at the moon and you will see-lachem; you will see a portent of your entire fate and existence. You will see that the moon first appears as a tiny sliver of light, gradually she grows and grows to half, to three quarters and then to full brilliance. Then, just as suddenly she begins to disappear. One might think that this marks the end of its existence. Don't you believe it. Eight days later the whole cycle starts all over again. This is the fate of the Jewish people. When we examine the history of the Jewish people we see eras when the Jewish people was great and important and we see eras when the Jewish people was reduced to a speck, when it appeared that it would never again rise. But the Jewish people is an eternal people and sure enough the cycle picks up and over again the Jewish people rises to importance and to strength in the world.

Going from the general to the specific, there were great eras in hazzanut and there were eras when hazzanut degenerated. The era in which I grew up in as a hazzan was a remarkable one. In the course of 40 years there occurred a revolution and a counter-revolution in this profession. Naturally, understand that hazzanut is only a tiny part of the Jewish epic. When we speak of the cycles of Jewish history we speak in terms of centuries. When we speak of cycles in hazzanut we must speak in much smaller terms; so 40 years is a long time,

indeed, when we apply it to hazzanut.

There was the era, for instance, of Sulzer, Lewandowski. There were those who foolishly asserted that these great giants had tainted the Jewish hazzanic tradition with non Jewish influences. As they used to say, they "Germanized" our music. But in 20 or 30 years there grew up in the same city in which Sulzer had reigned as king, there grew up a Joseph Goldstein and a Bela Gutman and a Kwartin; and in Budapest-Katz, Linefsky, Abramson. These great men grew up and "Judaized" Sulzer.

I did not have the pleasure of hearing either Goldstein or Gutman. But, when I heard from others how Gutman, for instance, sang *B'rachot vehodaot* I sensed in his style both the frock-coat of Sulzer and the *arba kanfot* of the old world.

In this era I grew up.

I must tell you that I did not come to hazzanut from the synagogue but rather from the Bet Hamidrash. I had 'never been a *meshorer*. I had never studied music. So, completely unprepared, I came into a city where I needed to make a living and the only way I knew how to make a living involved the use of my vocal chords. So I turned to hazzanut. I was lucky because of God's providence. He who does not believe in God's providential care over each and everyone of us is not only an innumerate but a fool. If things go well, why should I care if the Almighty gets the credit? If things go bad, at least you have someone to blame!

I should like to stress in conclusion only one important point. A point which I learned from two great "teachers." I do not know how the other golden ages of hazzanut appeared. I am not an orderly lecturer on hazzanut. I lecture from my own personal experiences and I cannot be considered an authority. I only hope that from the tales of those days you can learn a great deal.

The two great strivings and the two great "teachers" of the golden age of hazzanut were: That hazzanut strove to wear with dignity the frock-coat as symbolized by Sulzer. A direction and an approach to hazzanut without which we today cannot exist. The other striving-to keep alive the image of the *arba kanfot* without which we certainly cannot continue to exist.

What then was the important factor in these approaches to hazzanut?

To my mind the most important factor in both of these approaches is the Siddur and the Machzor-the prayer. If the prayer requires majesty then we must approach our task in the light of Sulzer. If the prayer needs a spirit of *tachanunim* then we must revert to the *arba kanfot* of the old days. In these days, and this was the greatness of those days, there developed hazzanim such as those about whom I have spoken, who had the tremendous ability to combine in themselves both of these characteristics. We know that in the rabbinic world there was an era of East and West which produced five or six great rabbis-Ehrenpreis, DeHias, Brody, Landau. These men were considered giants of their time only for one reason: they brought together in their thinking the greatness of both the East and the West.

When I came to my dear teacher Halperin, or rather when he heard me *daven*, he said to me: "Young man, it was very fine but it was not hazzanut."

I inquired where he lived and I told him that if what I was doing could not be considered hazzanut then I was coming to him to have him teach me what he considered to be hazzanut. He promised me that I would some day be a fine hazzan.

I asked him why. "I must confess that I did not speak to you very nicely. You could simply have heard my opinion, walked away and forgotten me, but since you take what I said in so proper a fashion and you want to come and study and to learn what I consider hazzanut to be then I know that you will some day know how to *daven* properly."

When I came to Halperin he gave me neither notes nor vocal technique. He gave me a Siddur and a Mahzor and he commenced to carefully go through the Siddur translating word for word.

When I protested that I was a greater scholar than he imagined me to be and that I did not need any lessons in Hebrew or lessons in translating the prayer texts, he told me that learning- *Talmud Shulhan Aruh*, etc. was one thing and knowing the prayer book another. He asked me to chant something.

I proceeded to chant a bit from the *Shabbat Kedusha* in the Galician dialect which I was accustomed to use. But he said, "No, my friend, this is not Hebrew." He taught me, if nothing else, the sanctity of the prayer texts. A hazzan must find in the text an answer why for one phrase the *nusach* requires a major treatment and for another a minor treatment or a third requires a phrygish.

This is one tiny lecture which Halperin gave me regarding the *Avot* of Lewandowski. I am sure you all know the piece.

"You understand this my young man. You are a hazzan and you come to the Amud representing an acknowledged, holy Jewish congregation and you appeal to the *Ribono Shel Olam*, to the Lord of the Universe, and you say to Him, Good morning, *Baruch Ata*. There is nothing that requires tears and there is nothing which requires wailing. It has to be infused with a spirit of majesty (illustrates) ; it demands the major."

Then you might ask the question: Since He is the Lord of the Universe and you are nothing more than an insignificant worm of blood and flesh, and you have just finished reciting *Hinnini* in which you have just listed all your short-comings, what business have you got addressing the *Ribono Shel Olam*? The text gives you your excuse: *Elohenu, Velohei Avoteinu-here* the minor enters, because it deals with Abraham, Isaac and Jacob, with tradition thousands of years old so it demands an approach which smacks of the *arba kanfot*. This is the lesson which Yitzhak Zvi Halperin taught me.

When I asked him, "My dear teacher, are you telling me that when you stand at the Amud and recite the *Avot* that all of these things come into your mind?"

"No," he said, "When you are standing at the Amud, it is too late!" "You have to keep this in mind from the very outset, when you begin to study a piece.

Naturally, Halperin was not my only teacher. I studied and learned from many, many teachers. But one who stands out was Reb Lebusch Miller. He was also an exponent of those hazzanim who considered that the Siddur was the most important factor in hazzanut. But he was more concerned with the deep inner meaning of the text not being satisfied with a simple translation alone. He utilized a *P'shat*, a *Medrash* and a dash of Hassidism as well. Let me give you quickly an example of one of his lessons. He, also, never presented me with music or vocal technique. He didn't even teach me in his house. He loved to teach me in his garden. We went out one summer afternoon and found a green place with a bench near a gurgling brook. Just as the water ran melodically over the stones of the brook, so did veritable pearls of wisdom come from the lips of my teacher about prayer.

"You know, my dear friend," I said, "in a few weeks it will be *Shabbat Rosh Hodesh* and I will need to chant a bit of *A ta Yazarta*. What *can* I do with *A ta Yazarta*?"

"What can you do?" "You can say it." I smiled and said, that was all very well but *how* shall I say it? "Well," he said, "let's examine the text. *Ata Yazarta*, 'Thou, O Lord didst create the world in the beginning. That's a pretty easy thing to understand. Why should it give you a problem? The main thing to remember that there is nothing about the prayer to cause you to cry or to be sad and so according to my understanding no matter what *nusah* one uses, it must be chanted majestically, grandly."

"Actually it would be most fitting if it was chanted in the manner of *Ata Nigleta*. If the whole world was created for the sake of the Torah and if we are speaking here about the creation of the world it would be most appropriate to utilize the *Ata Nigleta* mode."

Listen to how complicated was the thought process of a man who started out to answer a simple question- what to do with *Ata Yazarta*; especially since all he had to do was to reach up to a volume in his library and find a dozen examples of *Ata Yazarta* ready to go.

What does the text say now? *Kilita melahtecha bayom h&vii*-Imagine how great is our creator that in six days he was able to bring out a complete ready-made world and on the seventh day He was already settled on His Throne of Glory and reigned over all He had created. The question remains again, how can I possibly approach such a Lord of the Universe so-this calls again for the majestic approach.

After this we begin with the statement, *Ahavta otanu v'razita banu v'romamtanu mikol halishonot*. You raised us above all other nations. *V'kidashtanu bemitzvotecha v'keiravtanu malkenu laavodatecha. V'shimha hagadol v'hakadosh aleinu karata*. This is the Jew's pride and the signs of his awareness of the position he occupies in world history. And so it would seem that this statement should be sung very proudly. The Jew is the favorite of God and God is the favorite of the Jew, but it is not so simple. The Almighty knew with what kind of people He was dealing. We were a great people and had promised to obey Him but He knew that a day would come when we would sin and would fall by the wayside and so in his inimitable fashion He created the *refuah befor* the *makah*. And so we thank Him in advance that

He did not destroy us but rather gave us at least the opportunity to sin a bit. the text, vatikan **lanu Adonai elohenu b'ahava Shabbatot lirnenuha v'roshei hodashim Z'hapara**. All of this needs still another means of interpretation. Unfortunately, we did not stop at committing sins which could be forgiven merely with the offering of a sacrifice on the new month. We sinned so greatly that you just could not help yourself and as a result **chorva irenu**, Zion was destroyed and we were scattered among the nations. Here is the time for tears, and tears there should be.

You might imagine that with all of this wailing the world was coming to an end but it was not so. Because and pleaded with him: True, we have sinned, but what do you want from us? Are you going to punish us here in the **galut**, in front of all nations of the world? Now that we are almost destroyed you want to punish us even more? No! **Y'hi ratzon milfaneha Adonai elohenu velohei avotenu shetaalenu besimha l'artzenu**. First of all, bring us back to our own land, then, if You want to You can bring us to a reckoning.

My dear friends speaking is one thing and making one smile is another and remembering the legacy of the golden age of hazzanut is another thing.

It was possible to have a golden age of hazzanut when the question regarding who was the **baal habayit** of the synagogue was never raised. The golden age was possible when it was not a question of what shall we say 'and what shall we omit. A golden age of hazzanut was possible when the Siddur was the **baal habayit** of the synagogue. So long as the primacy of the Siddur is maintained then hazzanut will continue just as the Jewish people has continued. It doesn't matter if we are, as some say, in a period when hazzanut is at a low ebb. For most certainly, if history has any meaning at all, we will still rise just as the Jewish people has always risen.

Hazzan David Pu tterman :

My friends, our second speaker is a beloved colleague whom I have known and adored since my childhood. **For** it was my special privilege to have sung in the choir of the late lamented Alexander Ganapowlsky, when I was the alto of the choir, our next speaker was the superb tenor of the choir. He is a person whose entire soul and spirit and every fibre that is within him is dedicated to one ideal-to the purpose of hazzanut and to the beauty of tone. I recall during those days that his aspirations were to become an opera singer and I say that the loss of the operatic world is our gain. I give you our adored and beloved colleague, Hazzan Shapiro.

Hazzan Abraham Shapiro:

I wish to ask you, my friends, to excuse me and to accept my apology. I came prepared to sing for you because as a speaker I am even poorer than as a singer. I have been singing all my life but I have only begun to speak publicly very recently. I delivered four talks in the last two weeks and unfortunately I tell you, confidentially, they were all pretty bad. I have had better luck recently with my singing.

I am greatly hesitant about talking to you in view of my own recent failures in lecturing and in view of the fact that you are asking me to follow someone who in my estimation is a hazzanic Caruso both as singer and as thinker and philosopher of hazzanut. But I will have to take my chances and accept whatever comes my way. After all I am what some people call an "emeritus" (there are some who call it more candidly, a hazzan without a job), and this exalted status gives me some privileges to make mistakes.

(Hazzan Shapiro proceeded to **reminisce vocally**, chanting **recitatives of the Golden Age of Hazzanut**. He was enthusiastically applauded.)

AFTERNOON SESSION

Sixteenth Annual Meeting Cantors Assembly of America Presiding:

Hazzan Moses J. Silverman
President, Cantors Assembly of America

REGIONAL REPORTS

CHICAGO REGION

Unfortunately this year's **activity in the Region** was limited due to my illness for a number of months. The meetings held early in the year were basically for the officers of the Region. This was done to maintain constant liaison with the New York office.

Immediately after my recovery, a very fine meeting was held in January, at which thirty-five of our Hazzanim in the area were present. The evening was an excellent one and featured "D'var Torah" given by Pinchas Rabinowitz. My new book of congregational chants for Sabbath evening and morning was introduced and illustrated by Sholom Kalib and David Brandhandler. During the course of our brief business meeting, our national President, Moses J. Silverman, spoke of the Alice and Jan Peerce Scholarship Fund and the dinner to be given in Mr. Peerce's honor at the Americana Hotel in New York on March 17, by the Jewish Theological Seminary and the Cantors Assembly of America.

There is a splendid rapport among the Cantors in our Region and plans are under way for next year. Stress will be placed upon study and new music and the Chicago Region looks forward to greater achievement and growth in the coming year.

Respectfully submitted,

TODROS GREENBERG, Chairman

METROPOLITAN REGION

HAZZAN ARNOLD H. SCHRAETER, Chairman

It is my pleasure and privilege as the new Metropolitan Regional Chairman to offer the following report on the Region's progress.

1. We have had several interesting and extremely well attended meetings. Our agenda included such items as placement, medical insurance plan, Commissions, concert for United Synagogue regional convention at Hotel Americana, appearance with other regions at the Jan Peerce dinner, Kabbalat Panim attendance for student cantors of the Institute, Israel Convention savings plan, planned concerts in the spring together with the Long Island Region. (Cantors Concert Ensemble).

2. The Metropolitan Region has gone on record as favoring action in entering into an agreement with the United Synagogue on the establishment of a Commission for the Placement of Hazzanim. We hope that this would help in relieving placement problems peculiar to our region.

3. We of the Metropolitan Region have solidly hacked and pushed the reissuing of Commissions es-

pecially to those of our men who are now eligible and for one reason or another have not received a Commission.

4. Constant attendance by our members to the homes, hospitals and funeral homes to aid and assist any of our members who have been stricken.

5. In singing with the Ensemble our members **have** created the feeling of comradeship and enthusiasm with one another. Also, the study of new music under the able and excellent conducting of our well loved maestro Mr. Richard Neumann. We have several appearances and bookings for the benefit of the Cantors Institute fund raising campaign.

6. As Chairman I personally thank all the officers and board members of our region for their untiring efforts in behalf of the Metropolitan Region. This has brought great understanding and cooperation with our national body. We hope to continue in this vein towards our goal of dedicated service to our calling.

NEW ENGLAND REGION

HAZZAN IRVING KISCHEL, Chairman

Our region once again can report progress in the way of accomplishment and growth. The New England Region has approximately twenty men who are devoted and consecrated to the purposes of our Cantors Assembly.

A highlight of each meeting is a presentation and discussion of some aspect of Hazzanut, or similar areas of our culture. In addition to discussion of the regular business of our region, great concern has been displayed for the affairs of our national organization. The Jan Peerce Scholarship will be given full support by our **region**.

Our All Day Conference of March 21, 1963 brought Sholom Secunda, noted musicologist, to speak to us, and Rabbi Israel J. Kazis of Mishkan Tefila, Newton, and President of the Massachusetts Board of Rabbis, gave the Dvar Torah. The day was very enlightening to all who attended.

The wonderful feeling among our members was well demonstrated once again at our Chanukah Party held at Temple Emanuel, Newton. **The cooperation** that exists **between the Jewish Ministers Cantors Association of New England and our Assembly** is one of the finest joint activities that can be found anywhere in this country.

NEW JERSEY REGION

HAZZAN MORRIS LEVINSON, Chairman

This is the first report to a Cantors Assembly Convention of the New Jersey Region because this is the first year of that Region's existence. As a result of the re-districting program that was put into effect one year ago, the hazzanim of Northern New Jersey, previously a part of the New York Metropolitan Region and the hazzanim of Southern New Jersey, previously part of the Philadelphia Region, were united and unified into the **New Jersey Region** of the Cantors Assembly.

We have found that the new arrangement has worked out very satisfactorily. The monthly meetings have been well attended and the hazzanim in the Region have

shown enthusiasm and a growing fraternal spirit. The positive effect of meeting regularly between Conventions at Regional gatherings, cannot be overemphasized. Of the twenty-three hazzanim assigned to the Region only four have never attended a meeting. These four hazzanim are relatively near the hub of activities and their absence can be attributed only to a lack of interest on their part. That lack of interest in their own profession is a phenomenon that is very difficult to understand. It is hoped that, in time, the interest of this small minority will receive a belated awakening.

The officers of the New Jersey Region are as follows: Hazzanim Abraham Shapiro, Honorary Chairman; Morris Levinson, Chairman; Arthur A. Sachs, Vice-Chairman; Sidney Scharff, Treasurer; Kurt Silbermann, Secretary; and Irving Gross, Corresponding Secretary.

The Region has concluded that ensemble singing would be of great personal advantage to each of its members. With the agreement of the N. Y. Metropolitan Ensemble it has joined with that group in its bi-monthly rehearsals. It is expected that the New Jersey Region will sing, not only at the Jan Peerce dinner and the Convention, but at all the Concerts scheduled by the Metropolitan Concert Ensemble. We also contemplate the arrangement of a gala concert in Newark for the benefit of the Cantors Institute.

At this writing, several smaller fund-raising functions for the Cantors Institute are on the agenda. They are as follows: a parlor recital in Perth Amboy arranged by Hazzan Leopold Edelstein; a concert in Bloomfield arranged by Hazzan Samuel Morginstin; a home recital in West Orange arranged by Hazzan Edward W. Berman, and a parlor recital arranged by Hazzan Morris Levinson.

During the short time of its existence the New Jersey Region has added three hazzanim to the rolls of the Cantors Assembly. We believe that the organization of all bona-fide hazzanim into each Region by that Region is of vital importance, not only to the Region and the National organization, but to each individual hazzan as well. The New Jersey Region is now in the midst of a survey which, it is hoped, will lead to the eventual membership of every qualified hazan in New Jersey in the Cantors Assembly.

Of no less importance is the constant participation of the Region in the affairs of the sister Region of the United Synagogue. The Chairman of the New Jersey Region attends every meeting of the Executive Board of the Northern New Jersey Region of the United Synagogue and has been appointed a permanent member of that Board. He is also called upon to report, on behalf of the Cantors Assembly at all the monthly meetings of the United Synagogue general membership. The hazzanim of the Region are likewise urged to attend their meetings. The Chairman has also lectured on Jewish music at a United Synagogue congregation as a service to the United Synagogue, and is scheduled to lead a seminar on the Music of the Synagogue at the Annual Conference of the United Synagogue Region.

This reporter looks forward to the day when all hazzanim occupying pulpits in Conservative synagogues will be members of the Cantors Assembly. That will be

accomplished by the grass roots organization such as that undertaken by this Region and by active participation in the Regional activities of the United Synagogue. That program in the New Jersey Region has already begun to bear fruit.

SOUTHERN REGION

HAZZAN ROBERT S SHAPIRO, *Chairman*

Our Region is comprised of five or six states having as many Hazzanim who are members of this region. It is impossible for the Region as it now exists to successfully carry on a collective effort. In each of the states, work by the individual Hazzan is being done towards the better understanding and development of Jewish Music. In my own case in North Carolina, we have successfully brought to the peoples of North and South Carolina the concert of Jewish Music for the benefit of the Cantors Institute this past June. We who are spread thinly over these states, strive to bring the very best in our heritage to the Jewish communities. Until further arrangements can be made in creating a region of closer proximity, adequate accomplishments collectively will have to wait in abeyance.

TEXAS REGION

HAZZAN GEORGE WAGNER, *Chairman*

We are at a disadvantage here in Texas because of the great distances between Hazzanim in the various cities. Hundreds of miles separate us and it is difficult to meet because of the time and money involved in transportation.

During this past year, out of four Hazzanim in our Region, Cantor Sanders received a position in Dallas, while Cantor Silensky obtained a position in Fort Worth. As a result of the need for adjustment on their part, we did not meet during the past year.

During the coming year, we shall make an attempt to get together and discuss our various interests and problems.

TRI-STATE REGION

Hazzan Abraham J. Denburg, *Chairman*

Three meetings were held which in addition to the usual business discussions included:

- a) A review and analysis of the synagogue music by Israeli composers.
- b) A report on the status of the Cantorate in Europe and Israel by Hazzan Saul Meisels.
- c) Negotiations for the acquisition of 3 compositions (Hashkivenu, R'tse Vimnuchosenu and Naarit-

- scho) from the noted Israeli synagogue composer and director, Yitschak Hillman.
- d) Cantor Jacob Lefkowitz from Pittsburgh presented a talk on "The Utilization and Development of the Basic Nusach Themes."
 - e) A special type of choral composition has been commissioned by our Region to include not only good choral music but also, in the same composition, a good prominent recitative for the Hazzan. Hazzan Jacob Lefkowitz has undertaken this task.

WEST COAST REGION

HAZZAN HERMAN HAMMERMAN

Chairman

The West Coast Region has been having it's most fruitful year so far as attendance at meetings and enthusiasm is concerned. It is due to greater recognition of the cantor by our lay people locally and in general by the University of Judaism. We are very fortunate in that Max Helfman is Dean of the Fine Arts Department of the University of Judaism. He is giving courses to individual cantors at very low fees through the University resources, we also have two collegiums per month with him at the nominal cost of \$10.00 for the semester, we have an attendance of at least 12 to 15 men at each session.

We gained two new members this year and anticipate taking in at least three or four more shortly. We were happy to celebrate happy anniversaries with Saul Silverman, Carl Urstein, Alan Michelson and Leon Bennett. Saul celebrated twenty five years with Temple Israel; Carl fifteen years with Temple Sinai; Alan ten years with Valley Jewish Community Center and Leon ten years given trips to Israel with their wives while Alan and Leon with West Los Angeles Synagogue. Saul and Carl were had Testimonials by their Congregation with appropriate recognition. Our two new members were Samuel Fordis and Sidney Bloom.

NOMINATIONS COMMITTEE REPORT

Hazzan W. Belskin Ginsberg, Chairman

The Nominations Committee presented the following slate of officers for the year 1963-64, which was unanimously elected by acclamation.

Moses J. Silverman . . .	*** **	President
Saul Meisels		Vice President
Samuel Rosenbaum		Executive Vice President
Morris Levinson		Secretary
Arthur Koret		Treasurer

In addition to the slate presented by the Nominations Committee for membership on the Executive Council there were also several nominations from the floor.

The following were elected to the Executive Council:

For 3 year terms:

Yehuda Mandel
Morris Schorr
Morton Shames
Kurt Sil berm ann

Members of the Nominations Committee:

William Belskin Ginsberg, *Chairman*

David Leon Isaac Wall Harry Weinberg

MAARIV SERVICE

INDUCTION OF NEW MEMBERS

Hazzan David Brodsk y

It is, indeed, a privilege and pleasure for me to receive and properly welcome the new members into our midst. However, before I call upon *our* new *haverim* for induction, I would like to express a few thoughts pertaining to Hazzanut and our Assembly.

You all know that the Song of Moses is read on the seventh day of Passover to recall the triumphant crossing of the Red Sea. Moses and the people sang out of the fullness of their hearts; it was a song of joy, a paean of praise taken up by all. It is natural to express joy by shirah song.

Old Hebrew tradition speaks of the music of the trumpet which rings every morning in Heaven. The trumpet is the note of power, of challenge, of defiance. It embodies the belief that Israel's music is, first of all, a rousing challenge to the world to hear the word of God. For music is the power that wins the hearts and souls of men, and calls them to contemplation of the holy and the beautiful.

But music serves a higher and holier object. This great divine gift, which in some still unexplained manner, touches the heart and lifts it above itself and its material environment, is consecrated to the service of God. Thus, the music and divine service are wedded together. This inspiration has served our faith.

Thus the Hazzan becomes the interpreter of the Jewish soul, as it reveals itself in the ecstasy, grandeur and mystery of prayer, and adds glow and color and beauty to the synagogue service. We must cherish these ideals and increase our efforts to bring greater reverence to our sacred calling.

You are now being presented for induction, and this is the charge we lay upon you. By joining the Cantors Assembly of America, you will have the opportunity and privilege of being counted among the members of a progressive and dynamic organization. Your adherence to its principles and precepts, and your participation in its activities will lead you to a fuller knowledge of our ideals.

And now, I deem it an honor to welcome and to induct into our midst, the following colleagues who have satisfactorily met all our standards and requirements for membership :

NEW MEMBERS:

Lawrence Avery, New *Rochelle, N. Y.*

Sidney D. Bloom, *Hollywood, California*

Alan Edwards, *Buffalo, N. Y.*

Solomon C. Epstein, *Charleston, So, Carolina*

Samuel Fordis, *Los Angeles, California*

Israel Goldstein, *Jericho, New York*
 Morris Goldstein, *Philadelphia, Pa.*
 Erno Grosz, *Forest Hills, N. Y.*
 Levi I. Halperin, *Havertown, Penna.*
 Asher Herman, *Norwalk, Conn.*
 Harold Klein, *New York, N. Y.*
 Eliezer Krumbein, *Brooklyn, N. Y.*
 Samuel Lavitsky, *Cranford, N. J.*
 David Lebovic, *Buffalo, N. Y.*
 H. Leon Masovetsky, *Winthrop, Mass.*
 Kalman Newfield, *Nanuet, N. Y.*
 Dov Propis, *Atlantic City, N. J.*
 Abraham J. Ranani, *Savannah, Ga.*
 Raphael P. Sandlow, *Phoenix, Arizona*
 Morris Semigran, *Calgary, Alberta, Canada*
 Harry Solowinchik, *Chicago, Illinois*
 H. Joseph Thaw, *Toms River, N. J.*
 Larry Vieder, *Detroit, Michigan*
 Harvey S. Waldman, *Brooklyn, N. Y.*
 Moshe Weinberg, *Irvington, N. J.*
 Maurice Weiss, *Denver, Colorado*
 Gedalie Bargad, *Chelsea, Mass.*

By virtue of your qualifications and this induction ceremony, you are now an integral part of the Cantors Assembly of America. I bid you welcome.

Almighty God, Bless those who have affiliated themselves with us. Sustain them in life. Guard them in health and let them continue in Thy service and in the service of Israel. Amen.

(Hazzan David Brodsky concluded with chanting portions of Psalm XXVIII.)

DINNER SESSION THE PRESIDENTS REPORT HAZZAN MOSES J. SILVERMAN

When a Jew enters the Synagogue, he recites the verse *Mah tovu ohalecha Yaakov, mishk'notecha Yisrael*. That verse was first said of us not by one who was a friend of the Jews, but by one who had been delegated to destroy us. What happened to the Goebels of that era-the Midianite propaganda minister assigned by Balak to curse the Jews?

He stood upon a hill near the camp of Israel, gathering and marshalling all his energies for a tirade against the children of Israel. And then he heard a song-the song of the Levites praising God. For the **first** time, he looked and truly saw the camp of Israel-parents leading their children by the hand to the source of that divine music, **the Mishkan-and** from his lips there burst forth not a curse, but a song. "How goodly are they tents, oh Jacob, thy dwelling places, oh Israel".

How many composers, Jew and non-Jew, have eagerly visited Synagogues to gather their inspiration from the song of the Hazzan? How many Jews, removed from their faith and their people, have been led back to the Synagogue by the remembrance of a plaintive *Kol Nidre* or a stirring *Unsaneh Tokef*. Ours is the calling which can only inspire and instill faith in our congregants. A Jew never fails to respond to a prayer in song.

We, as Hazzanim, are the awakeners of the blessings. But only if we ourselves, as we stand before **God** and the congregation of our people, can take such joy in our task that our own hearts sing out *Mah tovu ohalecha Yaakov, mishk'notecha Yisrael*.

Naturally, we have our problems, but would we yield our place before the Ark and choose to leave the **House** of God? Of course not! And you, my esteemed colleagues, must surely feel united in your answer, for **you are here!**

I wish I could give my report in song-at the risk of sounding immodest, it might be more palatable to you distinguished people seated here. Of necessity, a report consists of facts and figures and, very often, of problems and difficulties. So, I will take the prophet Ezekiel as my teacher and inspiration, and ask you to bear with me.

You will recall that a hand was stretched out to Ezekiel and the scroll of a book was in the hand. *Vayif ros Otah L'fanai, V'hi K'tuvah Panim V'achor, V'cha-tuv Eyleha Kinim Vahehgeh Va-hi*. "And when I looked, behold a hand was put forth unto me, and lo, a scroll of a book was therein; and He spread it before me and it was written within and without; and there was written therein lamentations, moaning and woe". Then Ezekiel heard the Divine voice command: *Ben Adam Eyt Asher Timtza E-chol, E-chol Et Hamgil-ah Hazot, V'lech Dabeyr El Beyt Yisrael*. "And He said unto me: "Son of Man, eat that which thou findest; eat this scroll and go speak unto the House of Israel". So I opened my mouth and He caused me to eat that scroll". *Va-ochla Vat'hi B'fi Kid-vash L'matok*. "Then did I eat it and it was in my mouth as honey for sweetness".

May my report-I assure you, not as direful as Ezekiel's be pleasant to your taste.

Friends, in speaking to you at this time, I mark the close of my second year as President and I am most grateful for the privilege of having served you. In our administration, my fellow officers and I have always referred to aspirations and goals. When we speak of aspirations and goals, we must record accomplishments.

In last year's address, I was quite fortunate in being able to recount to you a number of accomplishments. I don't know that there will be as many this year, for it has indeed been a trying year, one often hampered by frustrations and problems. However, my officers and the Executive Council were an ever constant source of inspiration and encouragement. Never has a President been privileged to work with a finer group of men than those who comprise the administrative of the Cantors Assembly of America.

So that I may be brief and concise, I shall take the significant items one by one and comment on them as I go along.

I. Liaison

You have already heard a good deal about liaison vis-a-vis our various regions. I don't think I need add any more to what has already been told you, other than to say that our correspondence from the regions over the length and breadth of this country has been tremendous. Letters have literally poured into our office daily. To

me, this points up quite conclusively that there has been a splendid spirit of liaison, closeness, and true organization, not only among the regions, but among the members who have written to our New York office seeking all kinds of information, guidance and counsel. Needless to say, these letters have been given immediate attention. It is my feeling that this spirit of unity will continue to grow through the years. The pattern of communication has definitely been set and we

that pattern.

2. Membership

In the area of membership-again this past year we acquired better than twenty-five new members. We continue to increase our ranks steadily and, as I told you once before, it is my firm belief that in the not too distant future, we shall have a membership of over five hundred. Our membership today is well over three hundred.

3. The Cantors Institute

This year, the Cantors Institute has received a great deal of our attention in a number of ways. Because of a very successful "Kabalat Panim" last year, this past February we had another excellent "Kabalat Panim" where a number of our members came together with the students and faculty of the school. It was a beautiful evening, arranged in magnificent fashion by the chairman of the project, Sol Mendelson-an evening with a fine spirit of rapport and comradeship. The program was outstanding and featured remarks by the Chairman, the Executive Vice President, and myself. It also included a fine presentation in word and song by our beloved Abraham Shapiro, Cantor Emeritus of Temple B'nai Abraham of Newark, New Jersey. Hazzan Shapiro offered some extremely sage advice to the students and then proceeded to illustrate how an experienced and dedicated Hazzan can make himself felt to his congregants through song. He literally thrilled all of us that evening with his glorious singing. When he closed with the famous "Rachel" aria (I think he inserted this because of his great love for opera, and, I must say, he can sing an aria as few tenors can) the audience rose and accorded him a well deserved ovation, the likes of which I have rarely heard.

It is my feeling that one such function a year is not really enough. We must find a way of arranging for contact with the students and faculty of the Institute at least twice or three times a year. It is my hope, and my plan, to see to it that this program is intensified during the course of the coming year.

You are all aware, of course, of the establishment of the Alice and Jan Peerce Scholarship Fund on behalf of the Cantors Institute. All of you know of the testimonial dinner tendered to Jan Peerce in March by the Cantors Assembly and the Jewish Theological Seminary of America. I don't think I can find the words to adequately describe the beauty and dignity of that evening. The room was filled to capacity. It became necessary to refuse reservations-we simply could not accommodate the people who wanted to be present.

Let me tell you briefly about the evening, at which I had the privilege of acting as Chairman. The invocation was given by Rabbi David Kogen, Director of the Cantors Institute. Our own Saul Meisels led the "Birkat

Hamazon". Brief addresses were given by our founding father, Hazzan David J. Putterman; Mr. Sol Hurok, honorary Chairman of the dinner; Rabbi Bernard Mandelbaum, Provost of the Jewish Theological Seminary. The benediction was given by Rabbi Max Routtenberg, spiritual leader of Temple Bnai Sholom and first Director of the Cantors Institute. The esteemed Chancellor of the Seminary, Dr. Louis Finkelstein, with his customary eloquence, presented a beautiful plaque to Jan Peerce. Both Mr. and Mrs. Peerce spoke to the audience, which included some very distinguished guests.

Miss Laurel Hurley of the Metropolitan Opera Company, who was lovely to look at and lovely to listen to, rendered some vocal selections. The *piece de resistance* was a group of our own Hazzanim of the New York Metropolitan, Connecticut, and Philadelphia Regions, who joined together, some forty-five strong, for a group of three numbers. They made a beautiful and massive sound and, if I may be permitted to resort to the vernacular, "they tore the house down". Dr. Finkelstein, who was sitting next to me, was thrilled with their singing and made this observation when he saw our colleagues dressed in dinner jackets: "They look beautiful and sing beautifully". I know that he was deeply moved-we all were. Finally, a great surprise-after concluding his remarks, Jan Peerce sang one selection accompanied by the late beloved Abraham Ellstein. This requires no words of description from me.

Without a doubt, this was one of the highlights in the New York season of Jewish functions, and was an evening that will long be remembered by the many fortunate people who were there.

And now-the financial aspects of the project-you know that we set our sights for \$100,000. Well, we didn't quite achieve that sum. To avoid any misapprehension, let me remind you that this campaign continues undiminished for the rest of the year. I have every confidence that each and every one of you will put your shoulder to the wheel, so that by the end of the campaign, we will show a substantial sum raised for the Institute. The money for these scholarships is geared not only towards making it possible for students requiring financial aid to pursue our sacred calling, but, equally important, to help bring about research in liturgy and to attract more men of great stature to the faculty of the school. To this end we are dedicated, and I have Jan Peerce's promise that he will continue in every way possible to aid in bringing contributions to the school for this year, as well as for the future.

May I read you a letter which I received from Dr. Finkelstein a few weeks ago:

"The results of the Jan Peerce dinner are indeed gratifying to see and I am writing to express the thanks of all of us here at the Seminary for all that you have managed to accomplish for us. In every respect I think we can consider the affair one of the notable events in the history of the Seminary and of the Cantors Institute as well.

I know that in time to come as you are able to see the completion of these Jan Peerce Scholarships, you will achieve the highest satisfaction possible.

That occasion will surely be the source of deepest happiness for us as well.

With renewed thanks and warmest regards”.

I am happy to tell you that the Peerce Scholarship Fund now stands at approximately \$35,000. *And this as only the beginning!*

I recall that in 1961, when I received the campaign award at our Convention, I said that our cause, the enrichment of Jewish life and prayer, is worthy of our best and constant efforts. The Cantors Institute is our responsibility and we must continue to do everything in our power to see to it that the school maintains its high standards. It must never lack for funds. I still feel that the welfare of our school is the welfare of the Cantors Assembly. The continued growth of the school is the continued growth of the Assembly.

Our campaign chairman, Saul Meisels, will have more to say to you tomorrow night when he gives his report, and I urge you to listen to him, and to listen well.

4. *The Jewish Theological Seminary of America*

Last year, for the first time in the history of our Assembly, the President was invited to speak on an Eternal Light program. It was an auspicious occasion and I reported to you that I hoped we would be able to increase the number of Hazzanim who would be invited to appear on the program for the coming year. I am sure many of you heard Hazzan Meisels, Hazzan Rosenbaum, and Jan Peerce this year. Each of these men spoke magnificently and brought honor to the Cantors Assembly by virtue of their meaningful comments and the articulate delivery of their messages.

Thus, we point up a consistently growing rapport between the Cantors Assembly and the Jewish Theological Seminary. Dr. Finkelstein was most cooperative and encouraging throughout the entire Peerce Dinner preparations. As for Rabbi David Kogen, once again, I am personally indebted to him for his unflagging interest and constant cooperation, as is our entire membership.

Since all of this falls within the purview of public relations, you will agree with me that we have made real progress. I can't stress strongly enough the great need we have for bringing to the attention of American Jewry as much, and as often as possible, the work of our Assembly, as well as the role of the Hazzan, which was so eloquently delineated in the keynote address given last night by Hazzan Samuel Rosenbaum. We must intensify this part of our program, since it is vital to the continued growth of the Assembly.

5. *Administration*

At this time, I repeat, as I have on many occasions, we must find the means of bringing to our office a full time Executive Vice President. There is so much that must be done by virtue of our growth and expanded activities in these last years.

Please hear this-I say to you quite candidly that we cannot continue to function in the manner in which we have been operating. We cannot achieve top-notch efficiency on the basis of a part-time Executive Vice President. **You** must understand-we *are full grown*. This is a serious problem with which we will have to come to grips during the course of this year. If I will have ac-

complished anything during the course of my administration, I feel that the establishment of a full time Executive Vice President will certainly be the crowning achievement of my term in office. I charge this Convention with the responsibility of bringing this about immediately.

This must be a cooperative effort! It cannot be done without your help and understanding, and I ask you with all the sincerity of which I am capable, to make yourselves available to me for this purpose. I will be writing to you; I will be calling some of you; I will be meeting with some of you. Please help me to accomplish this and I shall be eternally grateful. This is a real unmet need of our Assembly!! We can delay no longer.

6. *Pension and Major Medical Programs*

Just a word about our Pension and Major Medical Programs. This year, we note with pride the fact that the Major Medical Program is now a reality. I can tell you, after counseling with authorities in the field, that there is no program anywhere that can surpass ours. Many of our men have joined the plan and were given full details this afternoon by Mr. Leo Landes, to whom we are very grateful. May I add that those of you who have not availed yourselves of this opportunity should do so at once. I believe that additional applicants will be acceptable during the month of June.

As to the Pension Program, the increased benefits of which I spoke last year, thank God, this will very soon be in effect. This makes me extremely happy because this is a promise that has been kept. We are most indebted to Larry Helfgott, our insurance advisor. You have heard from him regarding the new additions of benefits. There should be more of our men protected by this kind of insurance, and I urge you who have not done so, to enroll as quickly as possible. Please bear in mind that both of these policies are not only protection for you, but, more importantly, for your families.

7. *Offices*

Do you remember the term "unfulfilled desire"? I used this phrase in referring to our office facilities in my last report. I told you about our correspondence with the Executive Vice President of the Seminary and expressed the hope that within the year, we would be back at 3080 Broadway. I am sorry to say that this desire still remains unfulfilled. It is not because we have not tried and persisted-believe me, we have, but we have not yet succeeded. True, we have been given some encouragement. We have been told that every effort will be made on the part of the Seminary to bring this about, but these problems are not easily resolved. The situation at 3080 regarding office space is a complicated one, for they are overcrowded now. But I assure you, my friends, if persistence, tenacity, persuasion, and what-have-you will do it, we will ultimately fulfill our "unfulfilled desire".

8. *The Hazzan-Ministers Council*

This organization was founded last year and is comprised of the Executives representing the American Conference of Cantors, the Jewish Cantors and Ministers Association and the Cantors Assembly of America. We have continued to meet and I am delighted to tell you that there is a warm feeling of friendship and understanding among these men. We shall continue to meet

to build this organization, to the end that all matters which deal with the Hazzan, be he Orthodox, Conservative or Reform, will have the unified and cooperative thinking of all involved.

I was honored when the office of the American Conference asked me for a copy of the address I gave at their Convention in Cincinnati last year, so that it could be printed in their proceedings for general distribution. I have the feeling that, as the Hazzan-Ministers Council grows, not only will there be a concerted effort for Cantors generally, but there will be an exchange of ideas which will certainly prove to be beneficial to all of us.

And now-a special word of appreciation. The issues of the Cantors Voice this year have been outstanding. I must express my personal thanks, and yours as well, to Charles Davidson, the Editor, a brilliant and talented young man of whom we are very proud. He has given much effort to this publication and the results have been most gratifying. I want to publicly acknowledge the contributions of the men on the Editorial Board-Max Wohlberg, Jacob Hohenemser, David J. Putterman, Samuel Rosenbaum, Pinchas Spiro, George Wagner, and all of our men who have contributed articles from time to time.

There is a prophetic quality in Hebrew names that no others can approximate. The names I am about to mention in gratitude to express my personal thanks and yours, stir the heart and link the generations. Take Samuel, for example, (and you already know my own feelings for Samuel) : Samuel was not only an inspired seer, dedicated from earliest youth to his people and his faith, he was the first Circuit Judge in history as well. He traveled about tirelessly among the tribes and appeared wherever he was needed, giving of his wisdom and inspiration to all, to the utmost of his power. You will agree that our beloved Samuel Rosenbaum is indeed well named.

Now, let us take the name Saul. We are told in the Bible that Saul was a tall man, head and shoulders above the rest of Israel. Then the Bible goes on to describe Saul's bravery, kindness and compassion. Our own Saul Meisels is most worthy of the name for the great stature of his personality, his being and his soul, have aided me through many a difficult moment. For all that he is, and all that he does, I know that you join me in honoring him and thanking him from our hearts.

As for Morris-Moshe-Levinson, we are reminded that "Moshe Rabeynu", in a sense, was always in charge of our Biblical conventions-first, when he convened the heads of Israel in Egypt to arouse them to concerted action, and then, the immortal Convention at Sinai where a ten point platform was adopted and a mighty resolu-

tion was passed-the resolution of *Naaseh V'nishma*.

It is in that spirit that Moshe Levinson, together with David Leon, who is truly dedicated, devoted, and consecrated, so ably planned and conducted this Convention. May Moshe and David rejoice, as we rejoice, in their achievements.

As for David J. Putterman-need I remind you that David will ever be known and loved as the sweet singer of Israel? Nor will we forget the problems that loomed like Goliath in the founding days of our Assembly. Our David conquered these Goliaths and has continuously inspired us in singing Psalms of praise to God who has preserved us in life, to do and to fulfill our chosen calling.

Sam, Saul, Moshe and David! Your very names are blessings! We thank you with ever-growing gratitude. May God preserve you for us and for all Israel for many, many years to come.

I have presented facts and figures, problems and difficulties, but you will agree with me that, for the most part, our successes have been significant and our problems comparatively few. So, you see, no matter how trying this year might have been, we can still stand erect and say, "No problem is insurmountable".

A story is told of Dov Ber, the Maggid of Mezeritz, the famed disciple of the Baal Shem Tov.

Two Hassidim came before him with this complaint: "Revered teacher, we are told in our tradition that we must bless God for the troubles that come to us, as well as the good things. How is such a thing possible? How can we praise God for *tzoress* and problems?" The Maggid smiled and said, "Go to the Bet Midrash where you will find Reb Zusya. He will explain the matter to your heart's content". Now, Reb Zusya had been plagued with illness, poverty, and sorrows almost from the day of his birth. When the two Hassidim approached him, they found him singing Psalms. His robe was worn-he had a rope for a girdle. His face was marked with the strain of illness. They said to him, "The Maggid of Mezeritz told us that you would explain how it is possible for a Jew to praise God for the sorrows and troubles that happen to him, as well as the joys". Reb Zusya looked at them with the curious glance of a child and said, "Why should he send you to me? I never had any troubles in all my life".

Fellow Hazzanim, if our song and the privilege of leading Congregations in prayer, if our high calling can fill us with such joy, then our problems will be met and conquered in the spirit of Reb Zusya. May God grant us the joyous faith that we can communicate to others, because we possess it ourselves.

Amen!

THE CANTORS ASSEMBLY OF AMERICA

presents

THE WORLD PREMIERE PERFORMANCE OF TWO NEW CHORAL WORKS

I

GOD OF FREEDOM

A Cantata

Music : MAX JANOWSKI
Text : BEN ARONIN
Soprano : MYRA KORNBLUTH
Alto : MARGARET RAE
Tenor : HAZZAN EDWARD W. BERMAN
Jewish Center of West Orange, N. J.
Baritone : HAZZAN PHILIP BLACKMAN
Beth El Synagogue, Philadelphia, Pa.
Narrator : HAZZAN ROBERT ZALKIN
Beth El Zedeck, Indianapolis, Indiana

*Commissioned by the Cantors Assembly
for performance at its sixteenth
Annual Convention*

HAZZAN MOSES SILVERMAN:

It was said of a great soul upon his passing "*Nayah Ateret Rosheyenu*"—"The crown of our head has fallen". Abraham Ellstein was more fortunate; the crown of his head has not fallen. There are many living hands to hold it high—thousands of dear friends who will hold high that crown—his unusual talent, his numerous good deeds, his nobility of character, his sweetness and his lofty example. We will never let it fall.

How shall we praise him—he who gave so much and did so much so quietly? How shall we define his talent? How shall we define his goodness which was without limit? His was not a distant affection for people.

When I heard the sad news of Abe's passing I wrote immediately to his beloved Sylvia. It was not easy to find words of solace, but I expressed to her the thought that there is a tradition among our people that there are thirty-six righteous men in every generation because of whose qualities the world exists. The number thirty-six in Hebrew is *lamed vav, Lo*, meaning to the Eternal—dedicated to God. These men are so modest that they themselves are unaware of their power to influence others for good. If this tradition be true, then Abe Ellstein certainly was of that tradition.

Let us take comfort in the fact that his life was a blessed one, rich in all the things that give life meaning—talent, creativity, friendship, integrity, honor and the admiration and respect of thousands who will never forget him.

For those of us who knew and loved him, let us be kindled by his light and shine by his example. Of him it can truly be said *Zeycher Tzadik Livrakha* — "The memory of the righteous is for a blessing". His soul is indeed bound forever *Bitzror Hachayim* — "In the bond of life".

It is in this spirit that we will now hear his last and undoubtedly his greatest creative effort—"The Redemption".

II

THE REDEMPTION

An Oratorio

Music : ABRAHAM ELLSTEIN
Text : HAZZAN SAMUEL ROSENBAUM
Soprano : VIRGINIA BABIKIAN
Tenor : HAZZAN ARTHUR S. KORET
Emanuel Synagogue, Hartford, Conn.
Baritone : HAZZAN NORMAN ATKINS
Metropolitan Synagogue, New York, N. Y.
Bass : PAUL UKENA
Narrator : RABBI AVRAHAM SOLTES
Shaarey Tefilah, East Orange, New Jersey

TEMPLE EMANUEL CHORAL SOCIETY OF
 PATERSON, NEW JERSEY
 HAROLD AKS, Conductor
 DORIS MONTVILLE, Piano

*Published by Mills Music Company
Premiere Performance this evening by special request of
Ellstein and Hazzan Rosenbaum
ABRAHAM ELLSTEIN*

These notes are being written on the day that a dearly beloved friend of the Cantors Assembly, a great composer, a truly conscientious Jew, a cheerful and kindly soul, has been brought to his eternal rest. Abraham Ellstein is no more. The news of his untimely death is fresh in our minds. It is too soon to eulogize but one thought cannot escape us. He died in the synagogue at a Friday evening service and his last words were spoken in praise of synagogue music.

We shall never forget the acclaim with which Ellstein's "Ode to the King of Kings" was received at our convention one year ago. On this Sabbath past, Abraham Ellstein rose to meet his King of Kings, in whose praise and glory he sang during his lifetime. May "The Redemption," Abraham Ellstein's last work, to be heard at the convention concert, serve, together with his other great and magnificent creations, as his living memorial. May his song be sung by his people into eternity.

MR. MAX JANOWSKI is a profile composer for the synagogue and is nationally famous for his numerous choral works and solo settings of our liturgy.

MR. BEN ARONIN is known throughout the land for his plays, stories and choral readings. His works have been performed on the Eternal Light program and by synagogue and Center groups throughout the country.

HAZZAN SAMUEL ROSENBAUM is now completing his seventeenth year at Temple Beth El in Rochester, New York. A Past-President of the Cantors Assembly of America, a post which he served with distinction, he is now its Executive Vice-President. He is the composer of "Sabbath and Festival Songs for the Young Singer", "A Bas Mitzvah Service" and numerous choral readings and cantatas. A former editor of the "Cantors Voice", he has made a lasting contribution by his erudition, keen perception and unreserved, sympathetic understanding to the needs of Hazzanim and hazzanut, to the growth and enhancement of musical values and tradition on the American scene.

MORRIS LEVINSON

WEDNESDAY, APRIL 24th, 1963

WORKSHOP IN MUSIC
"THE YIDDISH SONG: FOLK, ART
AND THEATRE

Hazzan Charles Davidson, Chairman

Participants :

MISS RUTH RUBIN

New York City

HAZZAN SAUL MEISELS

Temple on the Heights, Cleveland, Ohio

Hazzan Charles Davidson:

Colleagues, Ladies and Gentlemen, good morning.

It's a great pleasure and privilege for me to have been asked to chair this session, one which will be an exciting one. A session, which, in its scope and content will provide materials for us which are vital, for our continuation as practicing hazzanim.

Our participants this morning, Mrs. Ruth Rubin and our colleague, Hazzan Saul Meisels. Might I ask, since we have until approximately 12:30 this morning, that we reserve any questions until after the presentation of both participants.

Mrs. Ruth Rubin who lives in New York City, is, I am sure, more than well known to most of us. Mrs. Rubin is a musicologist of great repute. She gives frequent lecture-demonstrations on Yiddish song in New York City and environs. She is a contributor to scholarly journals too numerous for me to mention here. A members of folk-lore and folk-song societies, also too numerous for me to mention. She is an experienced lecturer. Her presentation topic this morning: "Introduction to Yiddish Folk Song."

Just a few more words. This September Mrs. Rubin's new publication "Voices of a People"-A Cultural Historical Survey of Yiddish songs will be published by Thomas Yosselof. She is responsible for a number of recordings any of which would be valuable in your personal libraries. The only Yiddish documentary in the world which is entitled "The Old Country"* a record pressed by Ethnic containing Yiddish love songs, Jewish children songs and games. You will be very interested to know that Mrs. Rubin is presently engaged in transcribing the more than 1,000 folks songs in her personal library which will be published in the coming year or two years. Seventy per cent of these songs Mrs. Rubin has informed me, have never been published before. I am sure we will look forward to their publication with great interest. May I present Mrs. Ruth Rubin.

Mrs. Ruth Rubin:

Dear Friends, I am very happy to be in your midst and to greet you at your convention. I would like to take the cue from some of the wonderful things I heard at yesterday morning's session from Cantor Alter. His cue about **yerusha**. **Yerusha** is something that is given; **yerusha** is something we take. What we make of it, we who get it, that is the interesting thing. In my own life in choosing to work in the area of Yiddish folk songs, I have in a sense chosen to do something with the **yerusha** that I got. I got it from many areas, from many people-got it from my grandfather, who was a **hassid**; got it from my mother who was a terrific carrier of Yiddish folk song in her day. When she was a young girl she had a marvelous memory, remembering the songs that she heard as a child, the play songs, the counting-out rhymes, riddles. She remembered the songs that her father sang as a **hassid**. She remembered even the songs that her uncle, the **misnaged**, sang. Although she is one of eight, her memory was the best, although she was the eldest.

I was gratefully fortunate in my teachers, dedicated men who believed in the cultural heritage of our people. Even among you now there sits my first music teacher-Jacob Rosemarin-who was the first to make me love music as music. There was a piano. Music to me always was just opening your mouth and singing. It didn't matter how or where; it just mattered how you felt. At any rate, it was many years later that the meaning of this **yerusha** was put together for me and became a scientific journey, a voyage I call it, of experience because of a phrase that one of my uncles, of a sentence that he said to me. This uncle was a special carrier of folk-lore and I'll never forgive myself that at that time I was not yet a folk-lorist myself and he was a marvelous tale-teller. At that time I did not know the value, nor did I have a machine and all of it its lost since he **is** gone already. But I remember asking him at that time, **Feter Mendel**, I said, "How come that the Sabbath was so important in the life of the Jew?"

He said, "**Mien kind, un dem Shabbos volt men nit gekent durch leben die voch.**" We could not have survived the week, he said, if we didn't have the Sabbath. There was the sacrificing for the Sabbath, not eating all week in order to eat during the Sabbath and even the pawning of dishes and the candelabra, all these special things in order to make the Sabbath possible so that the Sabbath should have the spirit of festivity.

That was my cue, in a sense, because I became interested in the Jew of the whole week. What did the Jews do all week long? Where did they go? How did they feel? What did they do? This became apparently the path I had taken. I see this now and I begin to trace it back. So that Yiddish folk songs, if we should take a non-scientific definition, are the songs that the people sang all week long. And the songs that they sang all week long naturally were affected by anything that happened during the Sabbath, during the holidays, at the house of study, and no matter what happened, because the sacred, the very dominant, **the** dominant structure in the small town out of the area we speak.

We speak this morning only about one area-the Eastern European area, the Pale of Settlement. 19th century Yiddish folk song has ancestors. Before I say that, it is

evident I think to all of us that we are a multi-cultural, multi-lingual people and we have created multi-musics too. We have lived in many lands as is already common knowledge and we have created in each country not only cultures that seem to be similar to the cultures that surrounded our community at that time, but cultures that are quite distinct from the environment in which they were born. The result was that we Jews ourselves have created several cultures. As you know, yourselves, from your sacred music that many of the prayers are sung differently by the different communities throughout the world.

So Yiddish, too, has an ancestor and several ancestors. In the brief period of its life, the Yiddish language, according to *Yivo* estimates, is a 1,000 years old and was born in the Rhineland and had an archaic period which had its flowering in the 14th, 15th centuries during which time there were whole corps and whole schools of artistic performers very much like the troubadours, very much like the mini-singers, *shpiel menners* they were called, who created epic plays and epic ballads in heroic forms, many of them based on Biblical themes.

That is the archaic era, the archaic flowering era, so to speak, of Yiddish. That ceases at the 16th century and there is more or less of an in-between-period and we begin again with the 18th century. You have before you an example of a 17th century song that describes (a long ballad) a pogrom in the 17th century in Frankfurt-am-Mein. Another example, the *kallah-lied* which you have before you, also a 17th century type of song that came out of a collection published in the 18th century. We assume that anything published in the 18th century is already old and has already been current before. These things we won't go into. I hope that you will get to read my book where there is a little more information. Actually this is the area which someone will have to write about yet. This area has to be really researched and much can be gained thereby.

The area that we are discussing this morning, the 19th century, and that many of you have lived. That is part of your life, your parents' life, your grandparents' life. This is direct, our own heritage, before our very own eyes has been destroyed, body and soul, practically. Not only have the songs disappeared but the very people who created them have been done to death during this last period under the German occupation.

We have this material. What is our position here in America I have to go briefly here. In America we have preserved the largest, I think, quantity of these old Yiddish songs from Eastern Europe. I say this advisedly. At this moment it seems so. When you are working in research you never can be sure. You may discover a few years later things may change. At this point, judging from my own experiences within the last 20 years, I find that here in America we have the largest Yiddish speaking community in the world. We also have a very large group that still speaks Yiddish daily, reads daily and carriers who still remember remarkably clearly the songs of their childhood, of their adolescence and of their growing up period.

These are the songs that I have collected right here. I didn't have to go all over the world. I leave that to the

research people who live in these other parts of the world. It is not our responsibility. In Israel I am sure they are collecting there and in other parts as well probably. Here is what we have here. I am going to illustrate some songs that were collected right here, right out of my own archives. Songs that came from my mother, from a neighbor, from an old man, perhaps, of a *moshav z'kenim*, home for the aged, from my former teacher of a secular school. These are the songs. Among an audience like yourselves who are steeped in Jewish music, your emphasis, undoubtedly, is on the melody. Some of these songs are not musical compositions because my own emphasis is not only melody. My own emphasis is that a folk-song consists of several elements, not only melody. It may start with a melody. It may start with only a text but the minute it becomes a collective product it becomes a receptacle of a number of things and these things might be quite complicated or they might be quite simple. The complicated quality within it might be a psychological, might be mystic, might be love, broken love, the agony of a mother. It might be utilitarian—it might be just to keep time to a dance where no instruments are involved and they had dancing songs that later became love songs, and so on. There are a lot of facts that go into it. Therefore the knowledge of the cultural background is important, certainly for the singer who is going to interpret the material, at least closest to the traditional. Even there, how close to the traditional can we be? Even I am already removed; our children are further removed. We cannot be traditional as these wonderful men were yesterday morning, Haz-zanim Alter, Shapiro and Vigoda. We are already receiving part of this *yerusha*. Therefore, we must know more than even they. They didn't have to know, they just had to feel, to be alive and to absorb and really sit in this tub of wonderful living so that the knowledge of this background, in my opinion, is absolutely essential for the younger generation. We have to know. Not only to know, they have to be taught to feel it and to see its beauty to see the beauty of the common man, of the simple, daily life, of the sacrificing mother who rocks her baby to sleep and what does she want him to be, a *talmud chochem* when he grows up. The mother who sacrifices herself, who worked so that her males could be pious and be *talmide chachomim*. That is important: it is not just a lullaby; just a tune and it sometimes isn't just a crooning song; sometimes it's an angry song. Angry when a woman is jilted and is left with an illegitimate baby, also a lullaby; It can be jolly and it can be a little baby-sitter's song— a little 10 year old or an 8 year old watching a baby while the mother went out to work. It can be all these things and they have to know this pattern. They have to understand it and feel it.

Of course, when it comes to repertoire, or for people like yourselves, if I were to sing love songs, will you then sing them for your audiences? I don't know. But I do think that you should hear some of the love songs because many of our professional entertainers have sadly ignored that remarkable body of song that was collected in great number by Yehuda Kahan, the great folk-lorist who died in 1937. I, too, have at least a 100 love songs, so, apparently, they were not only in great number but in great beauty. They are the most beautiful, the most lyrical songs of all. Let me start illustrating and we will

leave the questions for later on for information. I Will be **very** glad to fill in if I can, anything that might occur to you later on. I would like to illustrate a few songs to bear out some of the points I have made.

Many of the love songs are not too long. They are short, intense, some of them very naive and all of these facts have reasons. Love was taboo in the Jewish community as you know. Love was-you loved your father, your mother, your family, but you did not love a member of the opposite sex before marriage. If you wanted to go walking with a young man or a young woman, it had to be done quite secretly. So there you had a problem. Very often very lovely melodies are clothed in rather primitive texts. Some of them are very romantic, those are already the very daring elements in society. They are already the working men and women-you know no matter how the mother sacrificed herself, poverty was the worst thing in the 19th century. That is the reason so many of us came here. To escape this poverty many mothers had to send their children into apprenticeship and work. So you had already young girls working and that means loss of status; there was no *yichus*, no dowry, no scholarship, no nothing. These are the women who later composed love songs. It was a marvelous receptacle, to, for frustration. There are many things. Here is a brief example of a love song in which this girl bewails the fact that she got caught in the web of love. Father warned her, mother warned her not to get involved with that fellow, but she didn't listen and so she is paying the price for it because he is soon going away, he may be going away to America; he may be going to another city to look for a livelihood. She knows that once he is gone, he is gone forever. She will never see him again. Here in two stanzas with a refrain gives you the tragedy of a girl who already sees her doom. (*Illustrates*)

Another brief song, the brevity is one of the characteristics of many of them, because they were clandestine songs they were songs sung quietly and alone. This one seems to have an intricate rhythm underneath it in which a girl sings to her guitar. Also, she fell in love and she shouldn't have. He promised to marry her and he didn't because who would marry a girl without *yichus* or a dowry, etc.? So she confides to her guitar and to the Lord who is the only one who really knows her suffering. You have an introduction in Russian words which is quite natural for the environment. I think that example is on your page. "Shpiel mir, oi, gitara".

It is very difficult to illustrate love songs from such huge numbers as hundreds and hundreds. I would prefer to devote the rest of my time to that. I won't. I will illustrate a few other songs now.

I mentioned before that young children went into work. We have, of course, many work songs. The popular ones *are* the *shneiderlach*, the *shusterlach*, the *balagolachs*, the coachmen, all kinds of work songs. Here is a work song on your sheet, *Becker leid*, which is also contained in my treasury. In it a young baker bemoans the fact that he has been condemned to work all night long before the hot oven. The master craftsman is now affluent enough not to work side by side with his apprentices but comes in occasionally to supervise the work. When the

master baker comes, the young baker boy notices that there is quite a difference between them. The wife **wears** diamond earrings, the master wears a gold watch and chain and that to this young lad was the height of wealth. (*Illustrates*)

I would like to illustrate to you a song which I picked up from my former teacher in Montreal, my Shule teacher. It may be possible that you have heard it. "*Kein Kotzk Fort Men Nisht.*" For many years when I had been doing my work, one of the criticisms that were leveled at me, most of the time was how come **you** don't sing any hassidic songs or hassidic tunes. I would apologize and say, "I don't think women should do that." I could always remember my grandfather and others who sang and I didn't think they sounded right coming from a woman. But I thought I should illustrate something and if I didn't do it so well maybe the young men in the audience would do better. So I included one or two in my repertoire and I learned this song from my teacher. I taped him (he's in my archives) and I am sure I don't do it as he does. In fact, when I was home a few years ago and sang for his school and his children, The Peretz School in Montreal, I purposely sang it because I wanted to know how far afield I had gone with it. You know one does change. I think I even change a song as we go along right from the music because if your motivation is emotional you can't always stick to the music. That's all right too. I did sing it for him and so now I'm not so frightened of you. In it you have an interesting structure. There are 3 stanzas (for those who haven't heard it). The word *regel* (foot) is used in its 3 Hebrew meanings. This group of Hassidim is going on foot to the rabbi of Kotsk, 30 miles from Warsaw, so *regel* means foot, we go on foot. *Regel* also means a habit, its' a good habit they say to you as they propagandize the people on the way, as they walk and sing and talk on foot. *Regel* is also a good custom, a holiday, and so they say when we go there it is a holiday and this is the pattern which approximated the traditional pattern of the three major holidays in going to Mt. Zion in the ancient land and so in the Diaspora, where the holy rabbi lived, that was your holy place. So this is the type of song it is. To my very young audiences, I call it my walky-talky song. They walk, they talk, they sing a little, argue a little but through it all there is a little bit of a rhythm. This is the way I learned it.

Now I have illustrated only 3 categories of song-love song, work song, hassidic song with words. The real hassidic music was without words and there is a great deal to talk about that too.

Let me just mention some of the categories which I will not illustrate but will be glad to do if there is time later on. We have a mass of children's songs which I mentioned before. In children's songs there are categories within categories. There are counting out rhymes game songs, riddle songs, etc. But there *are also* the *cheder* boy songs which have their own department-the teasers that they created. The special songs in which they tested their memories, the translations of Yiddish words into Hebrew words, etc., the acrostic-cross rhyming. You have the special girl songs. Wedding songs which the girls played and danced and sang to. Similarly in the love songs which I mentioned. Categories within categories of mischievous love songs, of flirtations, songs of frustra-

tions, of bitterness, of hatred, of all sorts of things.

We have the soldier's songs which are very interesting and curious in themselves. We have the anti-hassidic songs, songs of the *misnagdim*. Songs that tell about the Bible in secular term-some of them very interesting indeed. Mixed-language songs. The dancing songs which I mentioned before and many, many other categories as well.

I think I would like to conclude my comments at this point because Cantor Davidson says we will save a little for later. Merely on a humorous vein. Folklorists have a very hard time. It's a time-consuming task to collect, transcribe, organize to understand to get to people. It's a job for an institution, for a government. But among us Jews its always those who decide to do a labor of love who spend their time at it and that's that. Here is an example of a little song which was collected by a Polish-Jewish writer, Alter Kasizna (maybe some of you have heard of him), in Warsaw. He was walking through the streets of Warsaw and in one of the back courtyards he heard a little child sing this gibberish. He couldn't understand it. A Jewish child, and he didn't understand a word. The melody seemed to attract him. He listened, memorized the melody and wrote down the gibberish phonetically--exactly the way it sounded. When he came back to his writing room, he began to decipher the gibberish. I will sing it first for you in the gibberish and then I'll sing it for you as he cleaned it up and made a little song out of it. I don't know how long it took him. I got the song, on tape, from Shnaierke Katzejinsky, some of you may have heard of him. He was a poet-partisan in Vlna who survived the war and all of the German occupation years and unfortunately was killed in an airplane accident when he was here already. When he was in America, I taped him in a number of songs and he sang this song for me. It is in Kipnis' collection, too, for those who want to find it. I won't tell you the title because that comes when it is cleaned up. (*Illustrates*)

Hazzan Davidson:

Prior to this morning's session when I asked Mrs. Rubin about the particulars, how to introduce her, she seemed to, without telling me, in so many words, to make sure, that I got the point that she was a lecturer and not an entertainer. That is, that she didn't sing as entertainment-it was part of her lecturing. I don't know when I have enjoyed a lecture and the songs coincident to it as much as I have this morning. Thank you very much.

I know that I speak not only for myself but for all that are here this morning when I express to Mrs. Rubin our deep appreciation for her efforts, for her erudition and for her obvious enthusiasm for what is also to us a great part of our heritage and our lives. Thank you again very much.

May I take this opportunity to present the second discussant today- our colleague, Hazzan Saul Meisels who needs no introduction other than he is not here this morning only as a fine and wonderful warm person, as one of our vice-presidents, as a driving force **behind our** movement, but this morning as a lecturer on Yiddish folk songs.

Hazzan Saul Meisels:

Thank you Charles. I hope that I can be nearly as organized as Ruth Rubin. I am just not that well organized as she is. I will try to be economical and leave some time for her again because I, myself, learned much from her today, and delighted in listening to her.

I just can't find all the thoughts that I have in my mind about song-about Yiddish song. I just can't put them into the proper order and limit the number of words and limit the number of thoughts that come up when I think about Yiddish songs. I have lived with Yiddish song now, almost a life-time. When I saw Max Helfman, yesterday morning, for the first time in almost 21 years, and this morning, I realized that I know him and have studied with him and have learned from him for almost 40 years. For almost 35 years, I think, it would be more correct-it's a lifetime. And in that lifetime I have loved and studied Yiddish song. I can't limit it to the most pertinent words that would clarify to hazzanim the wonder and the glory that we are permitting to slip from our fingers if we are not *oskim betorat shirah*-Yiddish song.

To show you how disorganized I am, my Ida, my wife, without her there would be nothing, made a list of songs that she thought I ought to illustrate. Give a look, I'll just show you-List no. 1, not ended, 2, and side 3. We are just that way. Out of all of this that we love so much, maybe we will clarify a few thoughts and maybe sing one or two phrases or a song to show that we are losing a most colorful facet of the art of the singer, if we do not become part of the Jewish song. And the Jewish song to be sung, you must be part of it. Let me read to you a thought on what it means to sing a Jewish song. I don't want to give you the impression that I am so brilliant that this next paragraph I thought out of my own little head. It is a compilation of thoughts about how a Yiddish song should be sung. My own and others. Listen:

The singing of the Yiddish song is not a career for the very young. Neither is it a career for the old, unless they are well steeped in the history of their people. The Yiddish song is deceptively simple and is in fact a most subtle and demanding form of musical expression. It has a character and a style all its own. The difficulties of interpreting the Yiddish songs are never obvious. Personal projection is necessary for the singer and this he must achieve by himself, without stage props and sometimes even without program notes. Should he overdo his interpretation then he runs the risk of being called maudlin, banal and whining for the audience's sympathy. The singer must know the language well enough to understand not merely what the words mean but he must be able to communicate this information through inflection of the voice, or gesture of the hands to the audience.

On those rare occasions when everything works, then the singing of Yiddish art songs, folk songs, *folkstimleche* songs can have a unique emotional power. The artist is then able to stir the listener into feelings of sadness, or laughter or inspiration, as the case may be.

I have other things to say. I want to stop at this moment. I said a "unique emotional experience." I think everyone of you has either participated in a program or

been in the audience and listened to artists perform all kinds of music-singing artists. Sometimes Jewish singers with great and magnificent voices singing opera arias, (we're talking now of Jewish audiences). Everything is very calm, everything is very quiet, very polite, the applause is very polite and warm and then the same opera star opens his mouth—"Ribbons *shel Olam*," a "*Dudele*", or a *Hazz'n'dl oif Shabbes*", '*A Din Torah Mit Got*," and something in that audience becomes magnetic and something happens to the faces of the listeners and something happens to the applause. It's a different kind of applause. Nothing new-you have done it yourselves. That's the word, the Yiddish word. You and I have sat here yesterday and we heard three speakers-Alter, Shapiro, Vigoda. Vigoda spoke in English but it sounded Yiddish. I don't mean *has v'hallila*, that his accent is wrong. I meant that the singsong was Yiddish His thinking was Yiddish but you heard what happened to us when *mir hoben gehert dos Yiddish vort*. What happened to us? *Gai zog in English* what Alter said in Yiddish. *Un aider ver, vos, ven . . . (gai zog dos in English.)* It was a different color. The Yiddish song has this color.

We hazzanim, and this is part of my plea to you, and to myself, and to everyone: Maybe I don't mean you who are in this audience. I think you are different. We put our noses into the Siddur and into the Mahzor and we never take it out of the Mahzor or the Siddur. We limit the facets of our art and the facets of our expressions, and of our cultural understanding if we leave a whole culture, a whole lifetime of our people (Ruth Rubin said a 1000 years of Jewish life. Suppose we said 400 years of Jewish life in Poland and in Europe that we know-Russia, Hungary, Rumania 400 years of every possible color,) if we leave it out of our artistic expression. We come up on the platform and we may do a recitative magnificently. It is one facet. There is no artist who will present an evening's concert without doing the different art styles. Very, very rarely, only the very great *Zieder* interpreters will maybe sing a whole evening of Shubert songs, Brahms's songs, Richard Strauss, very rarely. Examine the program of a symphony no need to go further, and you find 3 or 4 composers on the program, and different styles. So I plead, I share with you my thoughts, my hopes. Certainly, I plead and talk to the younger hazzanim who have a lifetime ahead of them, and it takes a lifetime to become a good singer-and sometimes we never become good singers, to begin to study the songs. It is a hard road. The Yiddish language is becoming a thing of the past- *men ret nit kein Yiddish, men farshteit nit kein Yiddish un die afileh vos reden vil'n nisht, un vil'n nisht farshtein*.

The Jewish publisher who is always limited and who cannot afford to publish even synagogue music certainly cannot afford to publish a Yiddish song that may sell 50 or 100 copies. There never were too many Yiddish songs that were published with accompaniments. When I started out there were a few volumes of folksongs-the two Kipnis volumes, several others, and we began to hunt for tunes and never found melodies.

YOU know what I did one summer. I took my wife and I took Benjamin Zemach, a great artist, a great actor, a great dancer, a great mind, a great choreographer, the

founder of Habimah (he and his brother). *Mir hobn zikh eingapackt, kein gelt hobn mir nit gehat, geforen in die Adirondacks zu Max Helfmann. Ich hob zikh avege-zetzt in a klein zimmerel*.

Every day I tortured that man and his family. I tore him away from his summer rest and from his wife and from his child (at that time it was only Naomi), dragged him into a little booth (it was no bigger than a telephone booth), where there was a little piano and sat there afternoon after afternoon. "Max, when are you going to continue writing?" "When are you going to finish this accompaniment?" This was my teacher. I'll tell you tonight about him, what this man is. He wrote accompaniments and that's how we got Jewish accompaniments-great accompaniments for little tunes and they became great art songs-(illustrates)

Under his great hand a simple tune that repeated itself in three verses became an art song. This is how we have to get songs into the Yiddish repertoire. Later on, after years of study, (Ida studied with Max and later with other people,) she began to write and I was parted from the presence of Max. I couldn't sit on him all the time and make him write more and take him away from his livelihood. Ida began to write accompaniments and we got others and we called upon composers and we pleaded, begged, weadled out of them songs, or we paid for them and we got songs and enriched a repertoire. It can't be published. Some of it is still the property of the composer, or the arrangers, unpublished. This is what we have to sometimes do in order to get a song, Yiddish songs, that's how limited we are. Tragic isn't but so it is.

We have many songs now that have been published with accompaniment-original songs-Lazar Wiener, Reuben Kosakoff has six charming songs. You know the greatness of Lazar's book of songs. There are others that are to be gotten. You can pick them up and you probably have them. Henoch Kon has a whole volume. I took Henoch Kon once to my home in Cleveland for three months. We had a tiny little apartment but we had our grand piano---it took up two-thirds of our living room. We had a baby. He sat and tinkled at the piano 'by day and by night. When we were through we gave a recital of his material for instruments in Severance Chamber Hall, which is comparable to New York's Carnegie Chamber Hall. The place was filled and we had people from the Cleveland Orchestra playing the orchestral parts. We got material. This is the way to encourage Jewish songs.

So I say, for us, if this has to be done, we should do it. It is wonderful and I am grateful that the Cantors Assembly saw fit to set aside a whole morning to Yiddish song. Because this is really not our business; our business is the synagogue. This is an aside. But I think that we are beginning to realize that we cannot any longer separate our synagogue life and our everyday life in the Jewish community. The Jewish community has crept into the synagogue whether we like it or not. The synagogue has become a place not only to pray or to have a meeting or even a *heder*. We have now large congregational schools. The congregational schools are overtaking all the other Talmud Torahs that we have had in the country. They take up the greatest part of our synagogue

budgets. It has nothing to do with davening. And youth clubs and youth activities and women's choruses, amateur and professional, and Sisterhoods and Brotherhoods, were never known to the synagogue of old, a generation or two before our time. Hadassah, Bonds and Zionists and everything else become part of the synagogue now and we are part of it. When we are called to perform and we should be called to perform, why shouldn't we sing the songs of our culture? Who else should sing it? We are closer to our culture than any other musician. We should be the ones to do it.

I don't want to forget the Yiddish theater. Es is *nebech geshtorben der Yiddisher teater*. Tragically so because with the death of the Yiddish theater, this was brother and sister that died together, came also the death of the Yiddish language. *Meine kinder vellen nisht leinen dem Morgen Journal* that comes into my home everyday. After me, one customer less for the Morning Journal. When we go, there will be very few left for the Morning Journal. And the art, the poetry, the culture that came through the Yiddish language was vast and powerful and over-powering, sometimes and magnificent and expressive. If we let it die, it will die; nobody will come after us to keep it going, to keep it alive. The Yiddish Theater was not only a place of entertainment, that it became later. When it became only a place of entertainment, it died. The Yiddish Theater was a school as well. In the days when the first immigrant came to America and the Yiddish theater sang of 'Dos Pintele Yid' it was not just entertainment. It told them, listen, remember, *In America bistu nit in gatten frei; du bleibst noch ataz a Yid. Un afire az men hut gezungen "Greene Kuzina,"* they made a compromise with life, *arein gevorfen a por Americaner verter; mir vellen zich ois-greenen, veren Americaner*. The song, the lyric of that cheap little, I shouldn't even say cheap; it's a remarkable tune-Greene Kuzina-that has *words-bekalach vie roite pomarantz-an, fiselech vos beten zich zum tanzen*-(that is a charming couplet, as good folk poetry as any folk song) has in it an American word-Host *amol gehert fun a vort "dorke", ober next-dorke hut ir gehert; un fun a millinery storke hut ir gehert? Un az es is erein in der Yiddish shprach, in Yiddishen loshen, colt zie mir upit, un cloise die vinde? Der Yiddisher Theater hut iber-gelozen lieder*. I sing occasionally, 'Pintele Yid', with much success and I sing it as you would any art song. I approach it seriously, faithfully, sing it as beautifully as I am humanly able to sing it and it becomes a wonderful song and nothing cheap about it. We have tunes that we have taken into the synagogue that were not much better then (illustrates). We hear tunes that are pretty cheap that have entered into our synagogues; that don't belong in a synagogue. So I say, look through some of the Yiddish songs, the theater songs, where do YOU think 'Rozenkes un Mandelen,' came from? The operetta. It is still a magnificent song and will remain a beautiful, magnificent and meaningful song if sung beautifully. I remember how thrilled I was 20 years ago when Henschel Kon heard me for the first time sing 'Rozenkes Mit Mandelen' and he said, 'Meisels, ir darft dos zingen, es is shein.' A fine composer, he wasn't ashamed of 'Rozenkes Mit Mondelen.' The only time we have to be ashamed of songs is when we cheapen the songs in our interpretation.

I think that you have the gist of what I am trying to say that the hazzan should be a hazzan-singer; a hazzan, as Alter said yesterday, *a hazzan mit die arbe kanfos ven er is beim omed*, and a hazzan-singer with a tuxedo, if you please, when he is on the concert stage. We have to be on both. I am asking that we encourage composers who are still interested in writing Yiddish songs that they write more, that we encourage Jewish publishers, plead with them, bother them just as I bothered Norman Warembud of Mills Music until he published last year a service which I was particularly interested in seeing come to life. If others bother him, I think that he is so soft you don't even have to bother him any more, he will publish. Let us get Jewish music, let us get Yiddish song to; we will sing the prayer *loshen kodesh*; we will never, never stop singing; this is our life, our father and our mother, but Yiddish we will not forget. This is my plea to you today.

Now I am going to attempt to sing one of the songs or part of a song. First of all, as long as I talked to Max, about Max, one of the first melodies that he and I once illustrated, he at the piano. The reason that I illustrate it is because it comes from the modes; it comes from Tefillah-(Illustrates.) Many of our folk songs are based on prayer modes. You know that most of the humorous songs, are based on the style of the recitative (illustrates). We have it in many, many humorous songs-the recitative style and the style that is based on mode. How close our Yiddish song, because they came from Jewish life where they heard tefillah all around them. I have now taken longer then I should so I had better start singing. I will sing very little.

Without any explanations I will just say, *folks-timliche lieder*. You know what *folks-timliche lieder* are. Lessin has a great and long poem and out of it came several verses which make up the song 'Der Kremer.' *Zitz zich der kremer in krem'l-I* want you to hear a *folks-timlich lied* which repeats the same melody for different words, different thoughts; where the artist must think in terms of making the word count more even than the melody. The accompaniment is Ida's and she treated it somewhat like a Schubert song because you see the melody is somewhat like it. (Illustrates.)

A different type of character song-'Der Batlen.' This is by Henschel Kon. Now we come to our own life-the *shule*, the *Beis Medrash, der lerner, der hassid*, all of this is song-'Der Batlen'. The words are by Itzik Manger and the melody by Henschel Kon.

I have only time for one and yet I want you to hear one thing which is funny, humorous and comical. Maybe we will give one verse of one other song so that you will get an idea of a different style completely again. I sing this song because I received it from Victor Chenkin. You remember Victor Chenkin 'Sholosh Seudes' by Victor Chenkin. I bought for myself many teachers-sometimes by crawling just as Alter said to us yesterday. This is the way I felt. Victor Chenkin, at the time was a great, great dramatic singing artist. He taught me that sometimes you must add business--the business of the body, the hands other than just the words of the song itself but what is implied in the song. I don't know if this is the exact thing that I want to sing to you 'Mechutonim' is even better for that but I learned from Victor Chenkin many things as I learned from Benjamin Zernach.

Workshop in Music
Wednesday morning, April 24, 1968

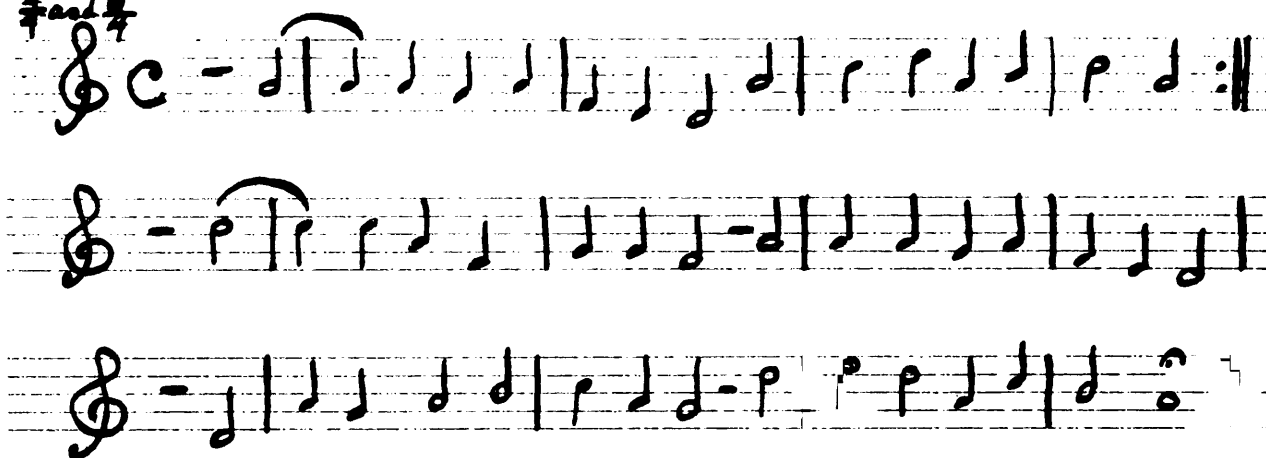
The Yiddish Song

Illustrations from the presentation of Ruth Rubin

1. MEGILES VINTS

Topical song, 17th c.

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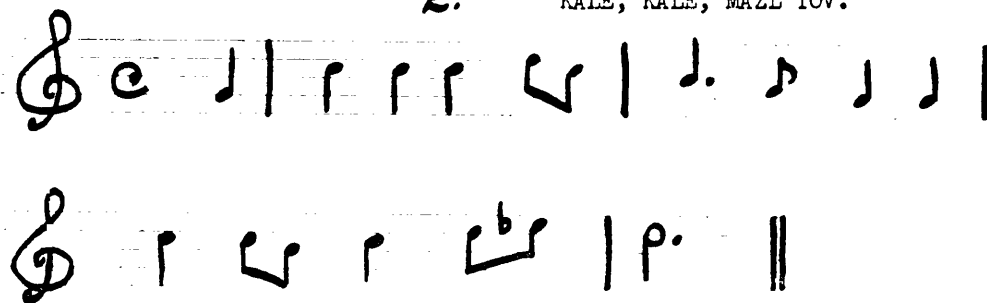


(In Max Erik's "Di Geshichte fun der Yidisher Literatur",
Warsaw, 1928, p. 388)

(Text by: Elchonon ben Avrom Heln, first published in 1616.)
(Tune: "Das Pavierlied" - 1525) (103 stanzas)

2. KALE, KALE, MAZL TOV.

Ceremonial song, 18th c.
(At the "braiding of the
bride's hair, prior to
cutting")



Song #12 in "Simchas Hanefesh",^{*} II, compiled by Elchonon H. Kirch-han,
published in Furth, 1727.

^{*} "The first collection of songs in Yiddish, with music".

(Apprentice boy's song,
early 19th century)

In droy- sn geyt a dro-bin-ker re- gn. Ay di
vol-ke- nes zey ho-bn zich far-shpreyt.
Tsayt f'eh hob nor di be-ke- ray der kont, A-zoy
hot zich mir der kop far- dreyt.

See: "A Treasury of Jewish Folksong", selected and edited by Ruth Rubin,
New York, 1950, p. 88.

4. Ich zits un shpil mir af der gitare.

Love song. 2nd half
19th century.

Ich zits un shpil mir af der gi- ta- re, Un
zing zich mir a' lid fun zich a- leyn. Oy,
mayn stra- da- nye veyst nor got dem e- mes, Oy
mayn stra-da- nye veyst nor er a- leyn.

See: "Yidishe Folkslider", compiled by M. Baragovsky and I. Feffer,
Kiev, 1938, p. 236.

AFTERNOON SESSION
WORKSHOP IN MUSIC
"JEWISH MUSIC FOR TOMORROW'S JEWS"

DR. IRVING PINSKY, **Chairman**

Discussants :

JUDITH K. EISENSTEIN

New York City

BEN ARONIN

Chicago, Illinois

Ben Aronin

Cantors will surely agree that we have a vast treasure of Hebrew, Yiddish, and English songs to **pour** out to all who seek it. There is only one difficulty—a song by itself is a gem easily lost. It has no relevance to life unless it is in a ring or in a necklace. **When our people** lived in the "shtetl" where Judaism was the very breath of life, one could take an individual song and it **would** be absorbed at once by those who heard it into the Pesah ceremony, into the Shavuot ceremony, **or** among the folk songs. They all **knew** where the song belonged.

But, here in the American Jewish community, we are faced with the problem of vast ignorance of things Jewish, and it is the Cantor's holy function to take people who are estranged from Jewish life and lead them into a living appreciation and understanding of the prayers and songs of our people. To such a community we cannot offer an individual gem—they simply will not know what to do with it and it will be quickly lost. We must "make a necklace."

Let me explain! When we teach a language, we do not simply teach the adjective "good", but we teach it in context. Individual words will never teach a person a language. They must be part of a *sentence*. In teaching the Hebrew word "good" for example, we do not merely say *tov* is "good", but we teach "How **goodly are Thy** tents, oh Jacob", or "Behold how good it is **for** brethren to dwell together in unity", or And God saw that it was good", or "A **good** name is more precious than precious oil". Thus we teach not only a word, but a concept; and when we teach a pupil that word **us part of** a song it becomes a part of his life.

This is what I urge the Cantors to do when they are called upon to sing a program of songs. Connect them with a narration! Let that narration be one theme, whether it be the Sabbath, Passover, Hannukah, Sukkot, Hassidic songs, or High Holiday music, so that the listener may see that the songs **belong** together. We must first create the setting or environment for the song and then the song becomes a part of our life and of our practice.

At Anshe Emet, we experimented with a Sabbath Workshop. We placed a table in the center of the hall—a beautifully decorated Sabbath table. Cantor Moses J. Silverman took the part of the father. I was "Uncle Ben" who was to tell a Sabbath story. Our Rabbi was narrator and we selected a leader of the Sisterhood and various children to represent the family. We then proceeded to sing the Service and the songs of the Sabbath in proper continuity—the *Shalom Alechem*, *The Blessing* over the Sabbath candles, **verses from Eyshet Hayil** in Hebrew and English, the Blessings of the children, the *Kiddush*, the *Humotzi*, the Sabbath *Z'mirot*, **the Bikrut Hamazon**—everything was sung!

At the surrounding tables, men who had never sung the *Kiddush* before were eager and **thrilled to rise and** be instructed. Thus, instead of teaching **separate** Sabbath songs, we "made a necklace".

May I point to other notable examples of "making a necklace" of gems—the cantata "What is Torah?" by Judith and Ira Eisenstein, a splendid treatment of words and music directly referring to a broad definition of Torah. The cantata "If Not Higher" by Hazzan Samuel Rosenbaum was presented by Cantor Moses J. Silverman to a most enthusiastic audience. In this cantata, **our** Sisterhood choral group—The Reenah, directed by Cantor Silverman, participated. We were humming and singing those songs for the rest of the evening. Somehow, they **belonged** with the story.

For almost forty years I have prepared scripts and Festival pageants and have used these scripts as settings for the selected songs. My scripts, which your office has mimeographed and distributed here—the "Pageant of Jewish Festivals" and "Our Beautiful Festivals" are two treatments of a similar theme. For again, each song is in context and we have "made a necklace".

What songs shall we teach first? We are often told that we should not rely upon the past, but should "create **new** music for the future." Dear friends, how can there be true, inspired, living Jewish music without calling upon our four thousand years of song? It is like the flight of an arrow. If the archer wishes to shoot the arrow a long distance, he must draw it all the way back to his ear. The further back he draws the arrow, the farther forward it will fly.

The theme for our panel discussion is "Jewish Music for Tomorrow's Jews." Dear friends, tomorrow's **Jews** have to know yesterday's music or they have no foundation on which to build.

What can you, as Cantors, do to convey the treasures of our song to your men, women, and children? Show them the foundation—the mighty pillars of our song! You need not do the task alone, but you should call the music teachers together or urge the Educational Director to do so and then, in the name of Heaven, first teach them **trop** and **nusuh**. Let them know how to **sing** the Torah and not read it; how to **sing** the Haftarah and not read it; how to **sing** the prayers of the Siddur and not read them, for it is wisely said in the Talmud, "That which we love, we sing about!" and all our Synagogue worship should be sung.

When I used to dream of what the Temple in Jerusalem would be in the future, I had the feeling that it would be a Temple not of animal sacrifice, but of song. When I sat with you and prayed with you and sang with you yesterday morning and this morning at your daily Service and heard the mighty chorus of music of men whose life is song, I knew that this—your song—could be such a Service.

But let us continue with what we should teach our boys and girls. Let our boys and girls learn how to chant the *Megillah* of Esther; let them know the melody of the Song of Songs. Many of our boys and girls, because they go to summer camp, are already familiar with the melody of the Book of Lamentations (*Eikhu*). **Let them sing the** Torah daily; let them participate in the Service. They

will love the melodies so much that they will ask for more and then you will be able to teach them the beautiful for the High Holidays, with its own haunting melody.

As for the Siddur-under no circumstances should a teacher begin by **saying** a prayer. Not Zog but "Sing!" Let the people **sing** the **Aleph Bet**. Let them learn the singing forms of prayer. Whether you call it **Nusah**, **Steiger**, **Skarbove-you** all know what is meant. Teach them to sing the **Shohen Ad** of the Sabbath, (Ed. note: As Mr. Aronin sang the **Shohen Ad all the** Cantors present joined in) let them know the Nusah of the Festivals, of the Week-day Prayers, of Rosh Hashanah. I don't mean that they must be Hazzanim, for Hazzanut is a highly skilled art. But there is no excuse for a Jew to be unfamiliar with Nusah,-with the very **theme** of every Festival or Daily Prayer. (Ed. note: Here again the audience joined Mr. Aronin). You see, you have proved my point. You are all singing that which all of you know!

If a Jew were to arrive from Mars, and if there are **people** there, you may be sure there are **Jews** there, he should be able to walk into a Synagogue and know at once whether he had arrived on one of the three Festivals, on a Sabbath, on a weekday, or on the High Holidays, by the **nusah** of the prayers.

And so, dear friends, urge this upon your teachers and upon your education **staff**. Let our children **learn** what they will use! Let them learn the most essential songs that our four thousand years have gathered for them. **As** for the **language** in which you sing-an American Jew ought to sing in English, Yiddish and Hebrew. On English and Hebrew you will all agree, but some of you may lift your eyebrows at my emphasis on Yiddish. Friends, he who does not know Yiddish is a stranger to our last four hundred years and if I have translated scores of songs from Yiddish into English. Let him at least know the melody. Let him at least know the song in English.

I have nothing else to add at this time except my admiration for you men who preserve the priceless treasures of our faith in song.

Two SAMPLE SCRIPTS

by Ben Aronin

THE PAGEANT OF JEWISH LIFE

Narrator: A Jewish child is born!

In olden days members of the congregation would stand around him and sing.

(Cantor and Choir: SONG: "SHEMA YTSRAEL ADONAI ELOHEYNU ADONAI ECHOD! Hear O Israel, the Eternal is our God, the Eternal is one.

Narrator: The Home! The Jewish Home! What beauty dwells around it and within it!

Display: Sabbath **candles**

It is the eve of the Sabbath. The mother has kindled the Sabbath lamps. The children fresh and clean in their Sabbath garments reflect the radiance of the candles in their wide eyes.

The table is agleam with white and silver. The fragrant Sabbath Hallah is covered with an embroidered Hallah cloth.

The cup of wine is filled waiting for the Kiddush.

Cantor: Kiddush (a Portion)

Narrator: Childhood years pass quickly for our Jewish boy, for at 13 he becomes an adult member of the congregation. How his parents waited and dreamed of the moment when he would be called to sing the blessings over the Torah.

Song BARUCH . . . (brief) 1st Blessing

Narrator: And as our Jewish children grow to manhood and to womanhood, they behold the shining pageant of our festivals. They learn to understand that our beautiful Jewish holidays are lamps of liberty that light the darkness of the world and bring hope to all mankind-for they are all, all of them-holidays of freedom!

Foremost of all the holidays is Queen Sabbath-joyous, radiant with light-the Sabbath is our day of peace and gladness-a day of freedom to all mankind.

Song: V'SHAMRU

Narrator: The spring begins the Jewish year. And with the spring there comes the Festival of Spring, the season of the Song of Songs, when shepherd flute pipes the melodious call where flocks of sheep graze on the hills of Palestine. Come, my love, for lo, the winter is **over**, the rain is over and gone.

Song: KOL DODI

Spring Dance

Narrator: And at the Seder table, the youngest son still asks the oldest question of our people. . . .

Young boy with clear voice sings **mah Nish-tanah**. When he finishes the four questions . . .)

Narrator: O, little son, all of our people know the answer. Once we were slaves in the land of Egypt. . .

Song: **Avadim Hayinu** or other similar song merges into humming Largo.

Narrator: What though our cup of tears is running over. Lift high Elijah's cup and let his flaming spirit teach us to be strong. Yes, **raise** Elijah's cup and open wide the door.

Song: ELIYAHU HANAVI

Narrator: Do you remember the **Seder** table songs?

Song: ADIR HU etc.

Narrator: The Festival of Spring is over. The budding things are ripened. Between the budding Pesah and the Feast of Weeks comes Israel's Independence Day-Yom **Ha'atzma'ut**. Of recent date-May 14th, 1948. It sings the song of Israel Reborn! Soon the first fruits will glisten in the fields. The Bikkurim, first of our hopes, first of our toil, first of our harvest.

Harvest Dance

How anxiously we waited lest a drought might blast the harvest ere it ripened. But now the anxious Omer days are past and we celebrate our Hag Habikkurim-the Festival of First Fruits-the season of the giving of the Torah:

Song : AKDAMUT

Narrator: How eagerly Jewish parents await the day of their children's confirmation! For the Festival of First Fruits marks the joyous season of Shavuot -the season of the giving of the Law at Sinai.

Tradition tells us that when God gave the Torah from **flaming** Sinai-all Jews **were** gathered there. Even the souls of those yet unborn. And all answered **Naaseh V'Nishma**-**We** will do and we will obey!"

It is the season of the harvest.

DANCE OF THE HARVEST

The pulpit is adorned with flowers and the homes are decorated with the green ferns of the glen and the harvest of the field.

But the most beautiful flowers of God's own garden are the sons and daughters of a people that have carried the light of the **Torah thru** thirty-five centuries to **every comer of the world**.

(Dance)

Dance of my people! Dance! Dance! David danced before the Ark! Dance as Miriam danced on the shore of the Red Sea! Dance as they dance in Israel Reborn!

Display: The Torah (Adorned)

Behold the Torah, adorned with the silver crown and shining ornaments, covered with a mantle embroidered by loving hands. It is the path of righteousness. It is a Tree of Life to all who take hold of it.

Cantor and Choir:

TORAT ADONAI

Narrator: And when the Old Year moved into the past with all its burdens, joys, and griefs, the soul **of** Israel stood before the throne of God and humbly prayed for strength to **live a nobler** life. **Thus** we sang our prayer.

Song: HINENI

Narrator: On the Eve of Yom Kippur all the children of Israel stood silent while the cantor sang the Kol Nidre.

Song: KOL NIDRE

Narrator: O, crowded month of Tishri, filled with holidays and therefore filled with song! For **after the** most solemn days there came the Festival of gratitude and joy, with fragrant esrog and rustling lulav, and booths of verdant **branches**. A day of gratitude and praise to him that gives the harvest.

Song : HOSHANA-two verses

DANCE

Narrator: 0. branches of the lordly palm and golden fruit, 'the symbols of our gladness, we take the scroll of the holy Torah, we read with love its closing verses, then with joy begin again at the beginning: the old is ever new, the new is ever old, and old and new are joined together. The Book completed, we begin again! and Simhat Torah lights the darkened corners of a world. The scattered sons of Israel dance in the joy of the Torah, even as they danced throughout the ages.

Song : SISU V'SIMHU
SIMHAT TORAH
DANCE OF JOY

Narrator: The winter days grow short. The crisp cold nights are long, but they are lighted by the lamps of Hanukkah-the Lamps of Dedication!

SONGS

Narrator: 0 God, I thought the strings of the harp were broken when our Temple fell. I thought the melody was lost, forgotten. Tell me, how was the song kept alive? Where was it warmed and nourished? In every corner of the world, in every age our people gathered up the precious melody. The songs of sorrow and the songs of gladness! The jolly songs of Purim telling of Haman's fall and Israel's salvation.

PURIM SONGS

The Festivals of our people were filled with music like radiant islands in a sea of darkness. And it was thus the song was kept alive.

Here in our beloved America our songs rise freely to the skies-for the pageant of Jewish Life is the heroic Pageant of Freedom (America the Beautiful as background.)

0 let America forever be, an open land
forever free,

A haven for the tired and the worn, a
refuge for the driven and forlorn.
Hold high your torch 0 lady of the sea,
And let the whole world hear your melody.

Song: America the Beautiful

OUR BEAUTIFUL FESTIVALS

Ben Aronin

Narrator: Our beautiful festivals are islands of light and gladness that refresh and inspire us and are filled with meaning. As we kindle the Sabbath and festival candles, the hearts of our children are kindled and we know that they will go forward in the spirit of our tradition to the ideal world of which we dream.

The first of our festivals is the Festival of Freedom-Pesah!

(LIGHT UPON PESAH TABLE)

First Child: Pesah is the Festival of Spring. It is so called because the destroying angel passed over the homes of the children of Israel when he smote Egypt.

Second Child: We remove all the "hometz", or leaven, from our homes in preparation for Pesah.

Third Child: The three basic symbols of Pesah are: A roasted lamb bone representing the paschal lamb,

the matzot, and the maror, or bitter herbs. There are other symbols and then of course, there is the ^{CUP} of Elijah pointing to the day when all the world will celebrate the Festival of Freedom.

SONG: ELIYAHU HANAVI

SHAVUOT

Narrator: Seven weeks after the children of Israel left Egypt they stood at Sinai and received the Torah. This festival is called SHAVUOT, or, "Feast of Weeks".

First Child: Shavuot is also the festival of the first fruits of the harvest.

Second Child: Because Shavuot marks the season of the giving of the Torah, it is the proper time for the ceremony of Confirmation.

Third Child: Usually, milk foods are served on the evening of this festival and the home is fragrant with blossoms and flowers. It is a good thing to read from the Torah on this beautiful festival in our homes just as we do in the Synagogue.

SONG: VENATAN LANU TORAT EMET

ISRAEL INDEPENDENCE DAY

Narrator: Between Pesah and Shavuot comes an important festival of recent date, Israel Independence Day, or, as it is called in Hebrew, Yom Ha'atzma'ut.

First Child: Israel Independence Day is the day the Jews of Eretz Yisrael proclaimed their independence and set up the provisional government of Israel. The date was May 14, 1948.

Second Child: The Hebrew date was the 5th of Iyar in the year 5708.

Third Child: The Israel flag and the menorah, which is the symbol and seal of Israel adorn our table. On one side is the picture of the Arch of Titus whereon the Romans boasted that they had destroyed Judea, but the menorah, the light of Israel has driven away the darkness of tyrants.

SONG: HATIKVAH

LAG BA'OMER

Narrator: The second festival that comes between Pesah and Shavuot is called LAG BA'OMER, or the 33rd day after Pesah. It is a joyous outdoor festival when boys and girls go on outings in the woods carrying bows and arrows in loving memory of a great Rabbi Simon Bar Yohai, who hid in a cave with his son during the Roman tyranny and whose pupils made believe they were going hunting in order to see him and study Torah.

First Child: Many other good things happened on Lag Ba'Omer. For example, a plague which had broken out among the soldiers who fought on the side of Rabbi Akiba and Bar Kochba stopped on that day.

Second Child: The table is decorated with ferns and green branches, and little bows and arrows are strewn about it. Hard-boiled colored or plain white eggs are eaten as a symbol of life.

Third Child: But, most of all, Lag Ba'Omer is the time for picnics, outings and hikes.

SONG: BAR YOHAI

ROSH HASHANAH

Narrator: In the autumn, after the solemn month of Elul, when the shofar has sounded daily each

morning calling the Jews to prayer, repentance and resolve, comes Rosh Hashanah, the day of remembrance, the day of the blowing of the shofar.

First Child: Rosh Hashanah is also called, "YOM HAD-IN", the day of Judgment-for according to tradition the people and nations are judged by G-d on that day.

Second Child: It is called YOM TRUAH, the day of the blowing of the shofar for it calls upon us to create a better world.

Third Child: Besides the festival candles on our table there are round "hallot" that are the symbols of "life without end", and apples dipped in honey as a wish that the new year may be sweet.

SONG: CANTORIAL PORTION OF THE SERVICE

YOM KIPPUR

Narrator: Nine days after Rosh Hashanah, that is to say, on the 10th day of the month of Tishri, is Yom Kippur-the holiest day of the Jewish year.

First Child: It is a day of fasting-so our table contains no food; only the candles of light and faith!

Second Child: In the Synagogue most of the men wear white robes.

Third Child: At the close of the Yom Kippur service a long blast of the shofar unites all Israel in a declaration that G-d is One and that we will serve Him truly.

SONG: KOL NIDRE

SVKKOT

Narrator: On the 15th day of the month of Tishri, the Jewish thanksgiving festival is celebrated. We call it Sukkot, the Festival of Booths.

First Child: The decoration for Sukkot is a miniature Sukkah, and on the table or on the mantle-piece we see the lulav and the etrog (a palm branch and a citron) which are waved every morning of the festival except on the Sabbath. Many people build booths on Sukkot or their laws or their yards and eat their meals there. And this is wonderful when the weather permits.

Second Child: Sukkot is also the holiday of peace .

Third Child: At the close of Sukkot comes Shemini Atzeret, the 8th day of Solemn Assembly with its climax of Simhat Torah, the rejoicing with the Torah.

SONG: ANEYNU BEYOM KOREYNU

HANUKKAH

Narrator: On the 25th day of the Hebrew month of Kislev, we celebrate eight days of Hanukkah, or dedication.

First Child: Delicious latkes are on the table, and Hanukkah tops with four Hebrew letters on them,

and even chocolates in the shape of Hanukkah "gelt" or coins.

Second Child: We have Hanukkah parties and exchange gifts, and of course, we have many Hanukkah songs.

Third Child: But, the most important lesson is that a little flask of oil, a handful of Maccabeans could light up the darkness of the ancient world with the light of Freedom.

SONGS: HANUKKAH SONGS

TV BZSHEVAT

Narrator: The 15th of the Hebrew month of Shevat, or, as it is popularly called-Tu Bishevat, celebrates the first beginning of planting in Israel, for it is in the month of February that the sap begins once more to rise in the trees.

First Child: That is why Tu Bishevat is called the "New Year of the Trees".

Second Child: We celebrate Tu Bishevat by placing upon our table the fruits of the fields and orchards of Israel.

Third Child: One of the most popular of these delicious fruits is the Carob, thin, dry, hard, but oh so sweet.

SONG: TU BISHEVAT SONG

PVRZM

Narrator: Purim comes a month before Pesah. It is a most joyous day for we mark the victory of Queen Esther and Mordecai over the wicked Haman who sought to destroy the children of Israel.

First Child: Purim means "Lots" because superstitious Haman cast lots to see which day would be lucky for his foul plot.

Second Child: You all know the story, for we have so many Purim plays and Purim songs to tell it.

Third Child: We send "shalah manot", or presents of delicious goodies, cookies and cakes, one to another. We give gifts to the poor; we listen to the Book of Esther, or Megillah, and we make noise with our greggers every time that wicked man's name is mentioned.

Narrator: And, of course, we eat three-cornered Hamantashen filled with poppyseed or prune-jelly. One of our great sages once said that even should the other books of the Bible be forgotten, Purim will always be remembered; for it is the struggle of light against the darkness, the few against the many, good against evil, and that is the true meaning of Israel's story and all of Israel's festivals!

PVRZM SONGS

MAARIV SERVICE
INSTALLATION OF OFFICERS AND MEMBERS
OF THE EXECUTIVE COUNCIL

Wall Installing Officer

It is with a great deal of pleasure that I stand before you ready to install the officers of our great organization. I am grateful for the honor which you have bestowed upon me in giving me this opportunity.

My task has been made very easy for me, for I need not say anything about any of these men. Their record speaks for itself. The best tribute I can pay them is to say that they have served us well and so they have been re-elected to serve us yet another term.

Gentlemen would you please rise as I call your names:

PresidentMoses J. Silverman
Vice PresidentSaul Meisels
TreasurerArthur S. Koret
Recording SecretaryMorris Levinson
Executive Vice PresidentSamuel Rosenbaum

Members of the Executive Council:

Yehudah L. Mandel
Morris Schorr
Morton Shames
Kurt Silvermann

DINNER SESSION

Hazzan Moses Silverman:

The man I am privileged to present is the possessor of at least two of the crowns mentioned in our tradition -the crown of Torah and the crown of a good name.

In the realm of Torah, his accomplishments and achievements include graduation with distinction from the Jewish Theological Seminary. He received his Master of Arts and Doctor of Philosophy degrees from Columbia University. He served as Managing Editor of the quarterly, "Judaism". He is Co-editor of the volume "Jewish Life in America". He serves on the Board of Governors of the National Academy of Adult Jewish Studies and has been a visiting professor of Homiletics at the Jewish Theological Seminary. He is a contributor to the one volume Jewish Encyclopedia published in Hebrew and English. His writings have appeared in Hadoar and Heritage, the Congress Weekly and other publications. He has lectured extensively in the United States.

All of these accomplishments have given him his second crown of a good name throughout the entire country.

How appropriate that he should be the spiritual leader of Congregation Beth-El. For it was at Beth-El that Father Jacob dreamed his dream of a ladder stretching from earth to heaven. I am sure that his message will inspire us to climb this ladder to still higher standards and loftier goals.

It is a great privilege to present the President of the Rabbinical Assembly of America-Dr. Theodore Friedman.

Rabbi Theodore Friedman

President, Rabbinical Assembly of America

Through a series of circumstances and contingencies, I appear before you at the very conclusion of your convention, rather than at its opening. So, in a sense, my **A iiyah** can be regarded as **Maftir**. I don't know what the **Sidrah** was that preceded me, but I do trust that it was instructive and inspiring and that you are now prepared to return to your communities and to your tasks fortified in spirit and determined to make an even larger contribution to the advancement of the synagogue and all that it represents and strives for. In that mood, I am happy to bring you the cordial greetings and good wishes of the Rabbinical Assembly.

For my **Haftorah**, I have, with daring presumption, taken the theme Tefilah, daring and presumptuous because you are all Masters of Prayer.

But I do so because in our time **Tefilah** is no longer the daily, familiar understandable experience it once was. Indeed, it has become one of the central problems of our Jewish religious life. For the plain truth is that relatively few of our people come to the synagogue to pray. They may come to hear the sermon, they may even come **lishmoah el harinah v'el hatefilah** but, most of them, alas, are not **mitpallelim**.

Some, cognizant and responding to this situation have despaired of fundamentally altering it and hence their counsel to re-emphasize the synagogue as **Bet Midrash** and de-emphasize the aspect of **Bet Tefilah**. **There are** two compelling answers to the proposal whatever its particular form. One was already given by the Talmud when it concluded-"Torah has its own time and Tefilah has its own time." These are two distinct and disparate dimensions of the religious **life-one** cannot substitute for the other. The religious life like all real life is dialogic. As an early Jewish medieval author puts it (Yosiphen, Lublin 1896, p. 7b), "When a man studies the Torah, God speaks to him; when a man prays, he speaks to God."

Again, without **tefilah** or **avodah**, the Jewish throne becomes a chair with two legs **Torah** and **gemilut hasadim** and a stool with two legs cannot stand. True, **tefilah** strengthens and renews the impulse to both **Torah** and **gemilut hasadim**. Without confrontation of God there is no confrontation with man and with life. It has been noted that **in the Birchah Hahodesh**, the plea for **yirat shamayim occurs** twice; once in the phrase **hayim shet'hey vanu ahavat Torah veyirat shamayim** and once in the phrase **hayim sheyesh bahem yirat shamayim**. May I, with preaching license, interpret this seeming redundancy? Before there can be **yirat shamayim** in life, in all its situations, commitments and responsibilities-the **hayim sheyesh** bahem-there must be **yirat shamayim** in us;- **hayim shet'hey vanu tefilah** is both the expression and the inculcation of **Yirat Shamvayim in ourselves**. For it is only in prayer that the human self seeks to express itself in that blend of **ahavah** and **yirah**, love and awe which make up **yirat shamayim**.

But to this counter the proposals to **minimize tefilah** is not to solve the problem. It is merely to say lo zu **haderech?** Is there a **derech?** Fortunately, there are many. Here, however, I shall concern myself with the one which is closest at home and most immediate-with

ourselves. **We must first open** our own hearts to the truth and glory of prayer before we can open the hearts of our congregants. Before the Amidah we say silently *'Hashem sfatei tiftach-we* pray that we be able to pray. And it is of that *tefilah kodem litfilah* that I would speak.

I would begin our reflection with an observation on one of the barriers in the modern mind that blocks the road to prayer. Ours is an age of functionalism. All human activities are judged and evaluated in terms of their function. What do they do, what do they achieve, what do they accomplish, what do they change, what difference do they make in the world?

I suggest that this is a narrow, self-stultifying life-inhibiting gauge by which to evaluate human activities. **To** produce, to achieve, to accomplish, to change-all this is but one dimension of man. This is *Homo Faber*—"man-the maker". This contemporary image of man has all but submerged the image of man the creature. And yet, submerged or not, it is everlastingly true. Man is a self—a finite self that is never fulfilled no matter how much he produces or what he accomplishes or changes. He, above all, is a finite self that must needs express and realize his relation to the infinite. Art and music are partial expressions, realizations and interpretations of that relationship on the aesthetic level. Prayer is the act of the total person—seeking to express, realize and interpret his relationship to God. Without that expression and realization, periodically renewed, the real self atrophies and man comes to regard himself not as a person the image that he projects.

We must have the courage and the faith to reject that image, root and branch. Man is more than his functions. He is a being—a creature whose source and co-ordinate is the infinite God. In the expression of that relationship man manifests his essential being. This is what the **Rabbis** meant when they said "Great is prayer for it reaches and thus links us with the Throne of Glory."

Prayer then is not a function to be evaluated in terms of what it produces or changes. It is an experience on which we express and realize man and God and the relationship between them.

Let us trace in some greater detail this concept of prayer. Perhaps the fullest realization of the range and variety of Jewish prayer is contained in a passage in the Midrash :

"Asarah lishonot nikrat tefilah, v'aylu hen: Shav'ah, Tz'akah, Na-akah Rinah, Begiah, Bitzur, Niful, uFilul, veTachanunim." What the Midrash is saying here in essence is that prayer embraces all the moods of the human soul, within it the whole range of our significant moods must come to expression. Freely transposing the Ten Midrashic terms for prayer into our own vocabulary might we not say that just as range and variety are **iniqua** non for true prayer. In a sense, our traditional dispensable to a good singing voice, so are they a *sine nuschaot* reflect that fact; mode and mood are inter-related. And in the evocation and projection of both the mood of the occasion as well as the worship—the role of music is central. In order for **it to** fulfill that role its

interpreter must, himself be deeply caught up in the appropriate mood.

Let me illustrate, though assuredly you need no instruction from me in this matter. I do so in order to emphasize the significant role the hazzan does and **Can** play in creating the appropriate prayerful mood in the worshipper. *Kabbalat Shabbat* must suggest and actually help to create the mood of joy, of peace, of serenity. *From L'chu N'ran'nah* to *Adonai Malach*, the dominant note is that of exultation, of joyous wonder and happiness in acknowledging God. The *Barechu* is the solemn, majestic hailing and acknowledging of God as the Master of creation. The *Sh'ma* is a resounding affirmation and proclamation.

I emphasize this matter because so often one hears the complaint that in their repetitive sameness, week after week, our traditional prayers become dull and monotonous. I insist that they need not be so in the hands of a skillful, sensitive interpreter. **Our tefilot** can become a great symphony with an enormous variety and range of moods. I would apply to them what the Rabbis said of the Torah itself. Commenting on the verse, *Ki lo davar rek hi michem*. For it—the Torah—is no empty matter, the Rabbis declare. If you find the Torah empty and vacuous, then the emptiness and vacuity are in **you**, not in it. It depends on what we bring to it. An unperceptive mind and an unresponsive heart will strike no sparks of inspiration even from the Torah itself. The same is true of our *tefilot*. Our challenge as Rabbis is to so interpret the Torah and the Tradition, as to set up responsive echoes in the minds and hearts of our people. Your task and challenge as hazzanim is to elicit through your interpretation the great moods of the human soul when it seeks in prayer to express and realize the glory of God and man's relationship to him.

A Rabbi or a Hazzan may be admired for his virtuosity. But we must remember always that the highest form of admiration is imitation. That, in a **sense, is the real** test of both the Rabbi and the Hazzan. Does the Rabbi have his congregants to *Torah* and *Mitzvot*? Does the hazzan engender by the very contagion of his own expressive sincerity, the mood of *tefilah*? I hope and pray that both you and we can meet that test most gloriously.

KAVOD AWARDS

The Cantors Assembly of America's Fourth **Annual** "Kavod Awards" were presented to the following **for** their outstanding contributions to the musical traditions of the Jewish People:

HAZZAN MYRO GLASS in recognition of a lifetime devoted to the sacred calling of Hazzanut in which he brought dignity, distinction and stature to **this ministry** and in gratitude for his heroic efforts in behalf of the music of the Jewish People in Eretz Yisrael.

MAX HELFMAN in recognition of a talent, a **spirit** and a career devoted to bringing new sounds and adding fresh luster to the music of the Synagogue and the songs of the Jewish people.

MARK SILVER in recognition of his **unique talent** as a composer and conductor and a career as synagogue musician pursued with gentle and steadfast devotion and in which he enriched generously the music literature of our people.

THE CANTORS ASSEMBLY OF AMERICA

Presents

A CONCERT OF MUSIC FOR THE SYNAGOGUE

Wednesday Evening, April 24, 1963

at 10 o'clock

GROSSINGER'S

Liberty, New York

This evening the Cantors Assembly is pleased to present again its annual Concert of Music for the Synagogue. Again, this year, we are to hear examples of the recitative, a unique form of musical creativity which epitomizes the hazzanic art.

These will be re-created by five distinguished soloists, members of the Cantors Assembly of America.

The choral music to be heard will be presented by an ensemble composed of the concert groups of four separate regions of the Cantors Assembly of America. They are Metropolitan New York, New Jersey, Philadelphia and Connecticut. Representative of the broad scope of the ensemble's repertoire are the works being performed tonight, ranging from the early periods of synagogue choral musical creativity to the most recent; varied strands, as it were, from the rich tapestry of our musical tradition.

"S'u Sh'orim," by Hazzan Charles Davidson, was written by the composer especially for the Cantors Assembly.

"Shiru Ladonoy" by Reuven Kosakoff and "Uva-shoaf Godol" by Max Helfman, are presented through the courtesy of Transcontinental Music Company. "Z'miros" by Zavel Zilberts, is performed this evening with the kind permission of Metro Music Company.

Mr. Richard J. Neumann is the conductor of the Metropolitan New York-New Jersey Choral Ensemble. The Philadelphia Concert Ensemble is conducted by Mr. Sholom Altman.

Mr. Reuven Kosakoff is the accompanist for the combined choral ensemble.

PROGRAM

Melech Rahamon ...*.....**J. Bachman**

The Combined Concert Ensemble

Sholom Altman, **Conductor**

Uv'shofof Godol (Recitative)**D. Kusevitsky**

J. Rumshinsk y

Hazzan Arnold H. Schraeter

Beth El of Manhattan Beach, Brooklyn, N.Y.

Ribono Shel Olom (Sfiroh)**Z Alter**

Hazzan Seymour Schwartzman

Beth Sholom Congregation, Elkins Park, Pa.

Zmiros **Z. Zilberts**

The Combined Concert Ensemble

Sholom Altman, **Conductor**

Rohel M'vakoh Al Boneho (Recitative) D.

A. W. Binder

Hazzan Charles B. Bloch

Jewish Center of Kew Gardens Hills, Flushing, N. Y.

S'u Sh'orim**C. Davidson**

Shiru Ladonoy (Psalm 98) **R. Kosakoff**

The Combined Concert Ensemble

Richard J. Neumann, **Conductor**

Al Horishonim (Recitative) **J. Lind**

Hazzan David I. Silverman

Beth El Synagogue, Minneapolis, Minn.

Halleluyah (Psalm 1 SO)**Lewandowski**

The Combined Concert Ensemble

Sholom Altman, **Conductor**

Eilu D'vorim (Recitative)*..... **D. Kusevitsky**

Hazzan David Kusevitsky

Temple Emanuel, Brooklyn, N. Y

Unesane Tokef, Uv'shofof Godol **R. J. Newmann,**

M. Helfman

The Combined Concert Ensemble

Richard J. Neumann, **Conductor**

Mr. Reuven Kosakoff, **Piano**

Accompanist for Hazzan Schraeter, Miss Helen Gavis

Members of the Combined Concert Ensemble

METROPOLITAN NEW YORK:

The Hazzanim

Harry Altman
Mario Botoshansky
Paul Carus
Simcha Dainow
Abraham Fogel
William Glueck
Herbert Harris
David J. Mann
Earl Rackoff
Louis Rosen

Moshe Purjes
Solomon Mendelson
Marvin Savitt
Arnold H. Schraeter
David Schwarzer
Samuel Seidelman
Abraham B. Shapiro
Israel Zuckerberg
Sholom Nelson
Richard Botton

NEW JERSEY:

The Hazzanim

Edward W. Berman
Isaac Kornfeld
Leopold Edelstein
Sherwood Plitnick
Max Rubin

Kurt Silbermann
Sidney Scharff
Arthur A. Sachs
Morris Levinson
Moshe Weinberg

CONNECTICUT

The Hazzanim

Abram Brodach
Asher Herman
Arthur A. Koret

David J. Leon
Eleazar Bernstein

PHILADELPHIA

The Hazzanim

Louis J. Herman
Merrill Fisher
Felix Fogelman
Yehuda L. Mandel
Harry Weinberg
Sidney Karpo

Hsman Skv
Asher Mandelblatt
Louis D. Goldhirsch
Seymour Schwartzman
Isaac Wall

CONVENTION PLANNING COMMITTEE

Morris Levinson, ***Chairman***

David Leon

Saul Meisels

Arthur Koret

Samuel Rosenbaum

Moses Silverman

CONVENTION MANAGEMENT COMMITTEE

David Leon, ***Chairman***

Abraham Brodach

Abraham B. Shapiro

Herbert Harris

Morton Shanok

Jerome Kopman

Kurt Silvermann

Yehuda Mandel

Pinchos Spiro

Robert Zalkin

NOMINATIONS COMMITTEE

William Belskin-Ginsburg, ***Chairman***

David Leon

Isaac Wall

Harry Weinberg